Saturday Review

FEBRUARY 15, 1958 / 25¢

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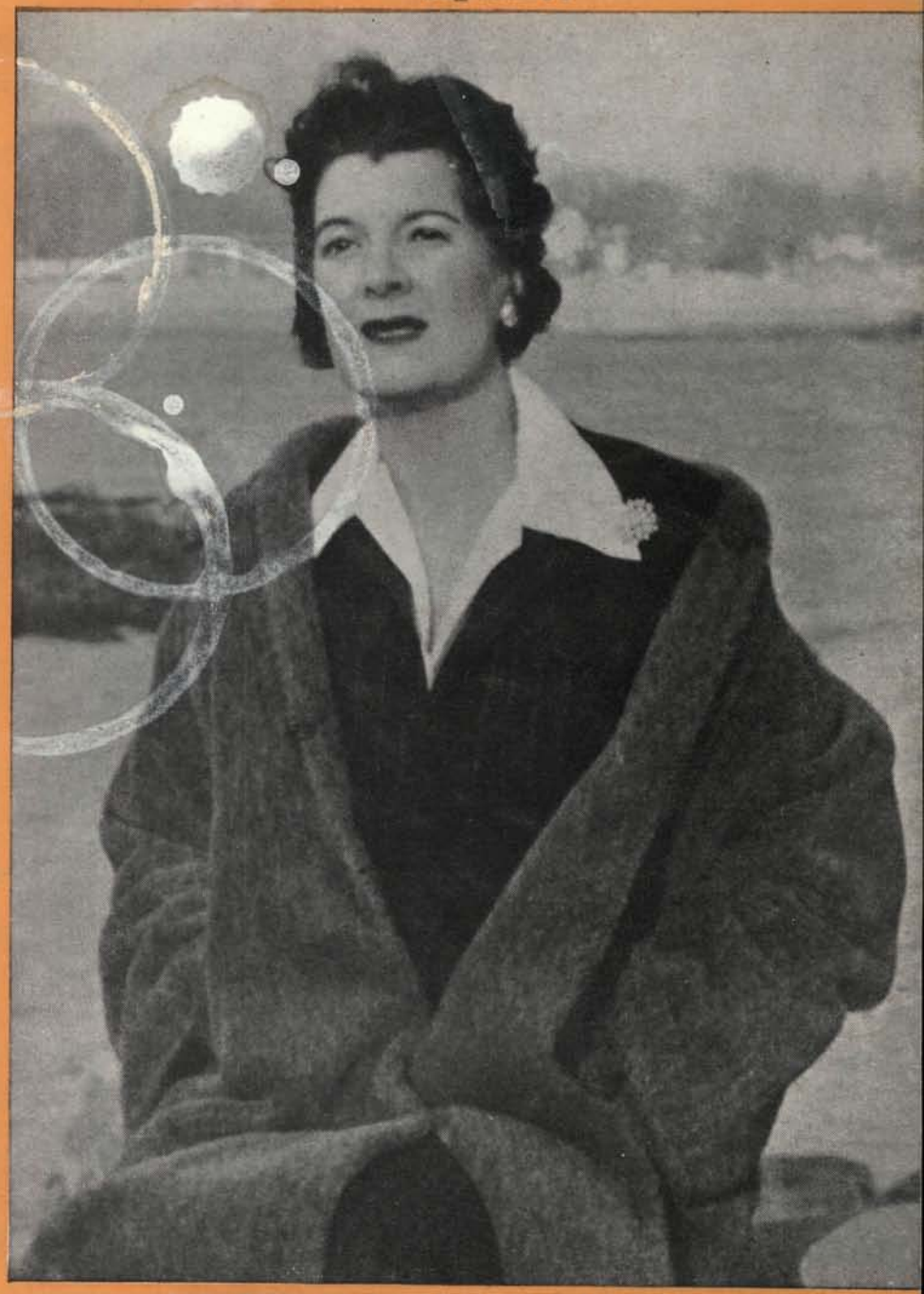
New Worlds In Education

TELEVISION: *"magic in mass communication..."*
By John K. Weiss

TAPE: *"personal lessons at personal speeds."*
By Sumner C. Powell

TEACHING: *"the opening of doors."*
By Paul A. Schilpp

IDEAS: *"man is not primarily a fact."*
By Glenn Olds



Anya Seton, author of "The Winthrop Woman."

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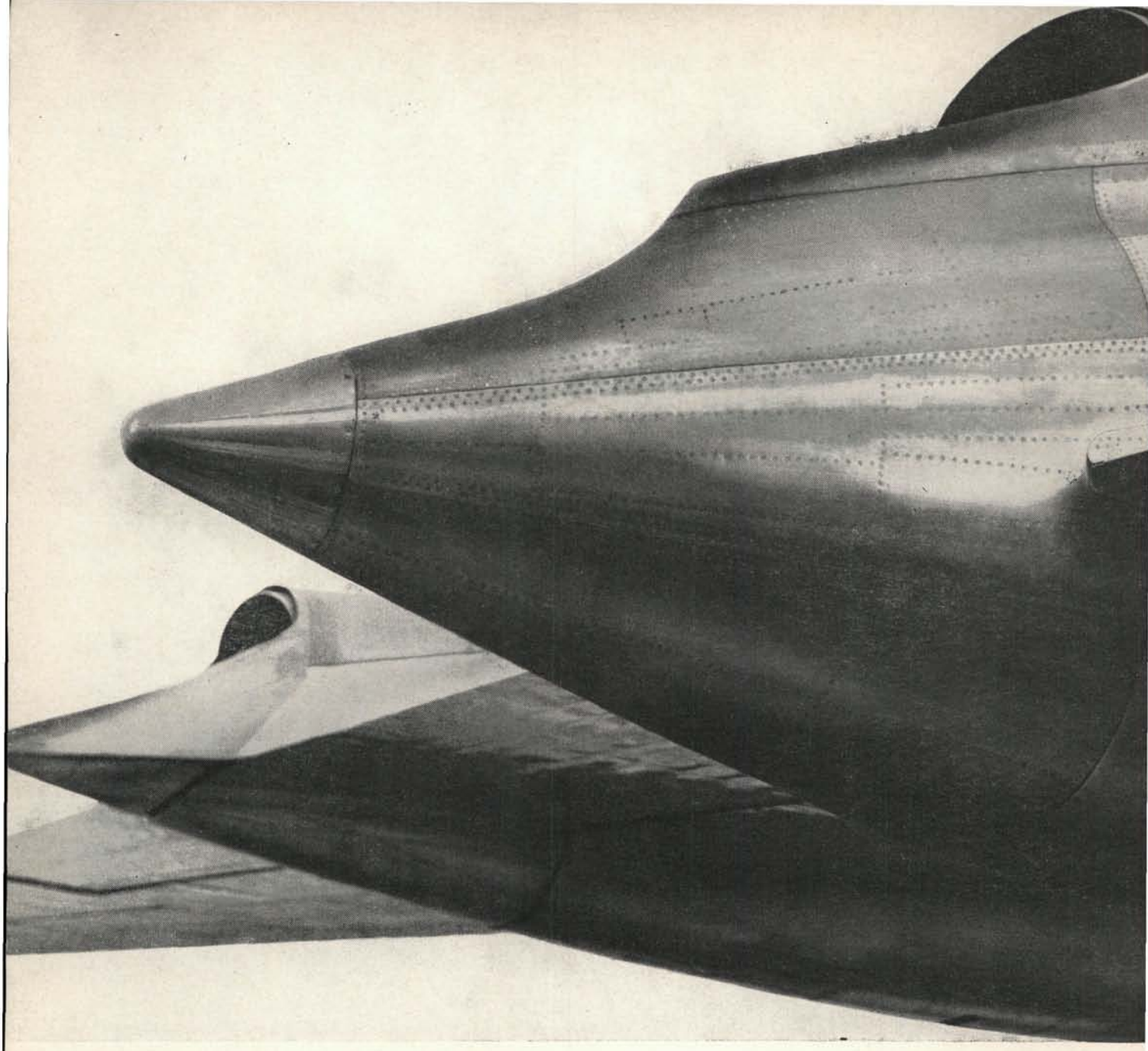

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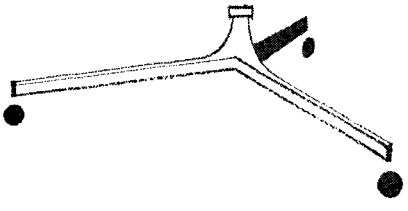
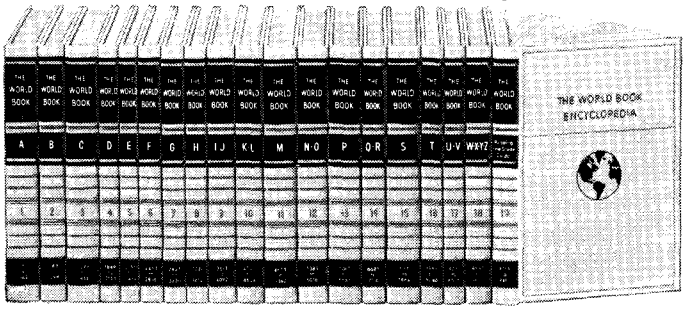
Arthur Hull Hayes, distinguished president of CBS Radio, has been in some phase of the industry practically since the medium was born.





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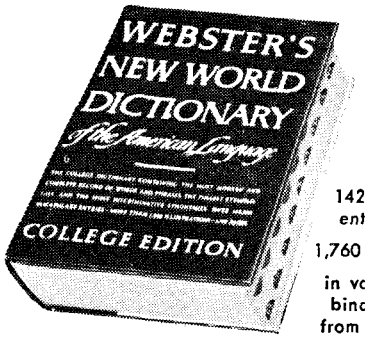

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THE WORLD PUBLISHING COMPANY

The Saturday Review

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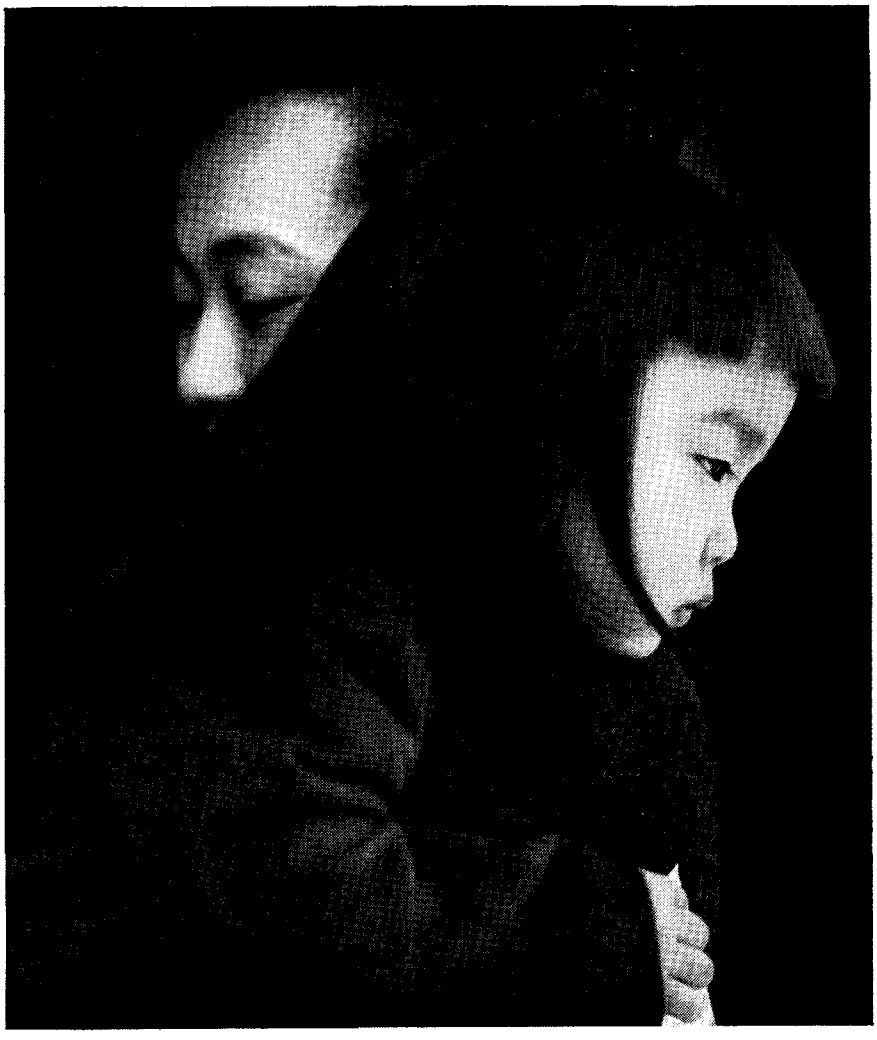
Pamela and the Press



"PAMELA AND HER MOTHER" PHOTOGRAPH BY HAL ADAMS

Actually Pamela created the urgency, although she hadn't yet been born. It was especially because of Pamela that Major Samuel Lee, soon to be discharged from the United States Army, was looking for a good house to buy. But he wasn't finding it easy. He wasn't even finding it possible.

Certainly, there were plenty of houses for sale. Billboards offered them all along the freeway to Orange County, where Major Lee wanted to buy a home and practice his profession of medicine. But they just weren't available to Sammy Lee.

Not that Major Lee wasn't a man of character and substance. He had grown up in nearby Los Angeles, became a physician, served with distinction in his country's army.

The problem was something else entirely. The real estate men were polite but firm. Nothing personal, you understand, but business was business. They couldn't—or wouldn't—sell a home to a person of Korean ancestry.

Major Lee tried moderate-priced homes; he tried the more expensive "custom-styled" homes. The answer was the same. Nothing personal, though.

But it *felt* personal to Sammy Lee on the plane all the way to Washington, where he and other noted guests were to dine with the President and plan a campaign against juvenile delinquency.

Sammy Lee was one of the President's guests because he had twice won Olympic diving championships for the U.S., because he had just completed a tour of Southeast Asia nations as the President's Sports Ambassador and would soon become one of the members of a team of Olympic champions to attend the Australian Olympic Games as the President's personal representatives.

When he returned to his base at Fort Carson, Colorado, he spoke to his friends of the irony of his position, and his letters to his many friends abroad reflected his bitter disappointment.

A foreign correspondent in Tokyo—a man who had known Sammy—heard the story and telephoned one night. Over six thousand miles of telephone wires and undersea cables, the newsman covered a story somewhat off his beat.

After a long talk with Sammy, the correspondent telephoned an editor of the *San Francisco Chronicle* who the next day sent a reporter to Santa Ana. The facts were checked, the story run. West Coast metropolitan papers carried the story of Sammy's fruitless search for a home. Television and radio newsrooms picked it up. The *Santa Ana Register,* biggest hometown newspaper for Orange County, went to work editorially. So did the *Long Beach Press-Telegram,* which isn't quite in Orange County but is widely circulated there.

The press, once described by Thomas Jefferson as more vital than government itself, was on the job.

The *Press-Telegram* wired funds to Sammy in Fort Carson to come again to Orange County to meet the real people, the real spokesmen. Sammy came.

He met the Mayor of Anaheim. He met the President of the West Orange County Board of Realtors. Together they took Sammy and his family—which now included young Pamela—through the area until they found the home and the physician's office that they wanted.

When the Lees moved in, Orange County threw a big, official party, with all sorts of heart-warming overtones. Banners said "Welcome Sammy Lee!" Newspaper and television cameras clicked and ground. Speeches were made by the Mayor of Anaheim, the President of the County Medical Association, the State Senator, the Congressman and the United States Senator.

Best of all, the neighbors were there. From blocks around they came—and Sammy's disappointment and Sammy's asking were answered, in the best American tradition.

What happened to Sammy Lee in his quest for a home provides another example of the endless ways in which American individuals and institutions are constantly renewing their faith in the principles of Jefferson, Madison, Lincoln and other great Americans in this, the 20th Century.

The American Traditions Project of the Fund for the Republic has compiled hundreds of true stories of contemporary Americans whose actions have advanced freedom and justice. Some of these stories have been published in a booklet, "The American Tradition in 1957." Free copies are available. Write to the American Traditions Project, Box 48462-SE Los Angeles 48, Calif.

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YOU MIGHT BE INTERESTED to know who was the most successful of all our Presidents, measured by the ability to do everything he promised. The man's name is James K. Polk, eleventh occupant of the White House. When he was first mentioned for the Presidency, the unanimous question was: "Now who in blazes is James K. Polk?" Polk promised he would acquire California, settle the Oregon dispute,

lower the tariff, establish a subtreasury, and retire at the end of his first term. He was elected, and he accomplished all five of his aims. No one has beaten the record since.

I found this out by reading Gerald W. Johnson's new book, "Peril and Promise—An Inquiry Into the Freedom of the Press." Anyone who reads a newspaper owes it to himself to read this book.

THE REFERENCE TO POLK is in connection with press support of Presidential candidates. The press has backed the loser in half the elections. The popular choice, the author declares, has been the right one in two-thirds of the elections, proving that the people are smarter than the editorial writers and publishers. This was true in the second election of Grant, where the people's choice was bad, but if they had elected Greeley, their choice would have been worse!

SPEAKING OF NEWSPAPERS, the last thing you want to do is let them describe how you feel. A fellow I know was hit by an automobile and the paper reported that his condition was good. When I went to see him he was very upset; he had spent all day trying to find out who told the reporters that he was "good." In fact, his condition was getting worse, I could see, from the whole business.

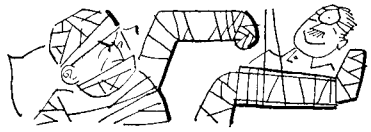
"The fact is," he told me, "I feel lousy right now."

I began to study the reports more carefully after that. I read about a boy who fell down while carrying a television aerial and rammed a three-foot section of it through his chest. His condition was a little later reported "serious but he was expected to recover." Contradictory, if you ask me.

A man fell eleven stories in downtown New York and he was "fair," said the hospital. I feel sure he didn't feel at all fair. A Connecticut State Trooper was shot through the leg the other day and the paper said he "was not seriously injured." I can't believe that, unless he was at work the next day. My hunch is that he was moaning and groaning around the house for at least a week. A college girl leaped out of her dormitory window and hospital officials said she was "serious but not critical," with fractured legs and ankles. That's true, you would have to be very serious to jump out of a third-floor window.

Just the other day a young man drove into a truck on the Pennsylvania Turnpike and suffered "chest injuries and cuts." At the hospital they said he was "satisfactory." Does that mean he is satisfied or are the doctors? See what I mean?

The worst example of medical em-



pathy is when you ask about a patient and they say, "He spent a comfortable night." What it really means is that the night nurse spent a comfortable night.

OVER IN SCOTLAND McKenzie Ian Dow has turned green with envy at the news that the British Book Centre has made it possible and easy for Americans to obtain books published in England. "There is no similar arrangement in this country," he wails in a letter to TRADE WINDS, "whereby we can buy American books—and there is nothing to compare with some of the bindings, covers, and print of American books.

"I am one of those book maniacs. I have at various times tried to find an American correspondent equally crazy about books, so that we might swap opinions, book news, and a tome or two. No luck."

"What should a guy do, give up the struggle?" he asks. "Sometimes I think it would be easier to get marihuana out of the States than a book! Where is this free exchange of literature and knowledge we hear so much about? For five months I have tried every way possible to get hold

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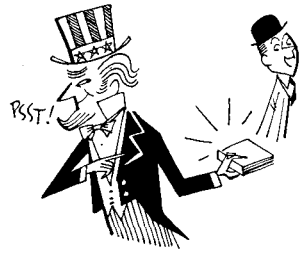
of 'By Love Possessed.' It might be a dirty word for all the people know here! Is there some sort of agency or firm whereby I can order books I read about in *Saturday Review*? Or



do you know anyone crazy enough to want a book correspondent? If you could put me in contact with someone like that, you would have my perennial gratitude."

The address is McKenzie Ian Dow, 62 Mid Stocket Road, Aberdeen.

IN THE RUNNING for the Whit Burnett Award for the best family-wide defense of a published work (TRADE WINDS, Jan. 4) is Mrs. Irving N. Fisher. "Allow me to register righteous indignation on behalf of my husband, not for an adverse review of his book 'My Father, Irving Fisher,' but for no reviews at all in top-notch New York media."

There have been several favorable newspaper reviews around the country, she points out, and even a couple of good ones in English and Dutch publications. Many enthusiastic letters have been received, so how come no metropolitan reviews?

Upton Sinclair leaps to the defense of his wife's book, "Southern Belle," by Mary Craig Sinclair. "A husband defending a wife's book is right up

my alley," he writes. "It is a book of her memories of some seventy years, full of gaiety, charm, kindness, and wisdom; a book of 407 pages, and some lovely pictures, and intimate glimpses of such personalities as Einstein, Shaw, Dreiser, Mencken, Chaplin, Bertrand Russell, Mann—a long list. It has been reviewed in a dozen of the South's leading papers, and not one fault has been found with it; nor in *The New York Herald Tribune, The Christian Science Monitor,* and a score of other papers in Yankeeland. The book has been before the public for seven weeks, as I write—and *The Saturday Review* has not become aware of it."

With those words Mr. Sinclair has

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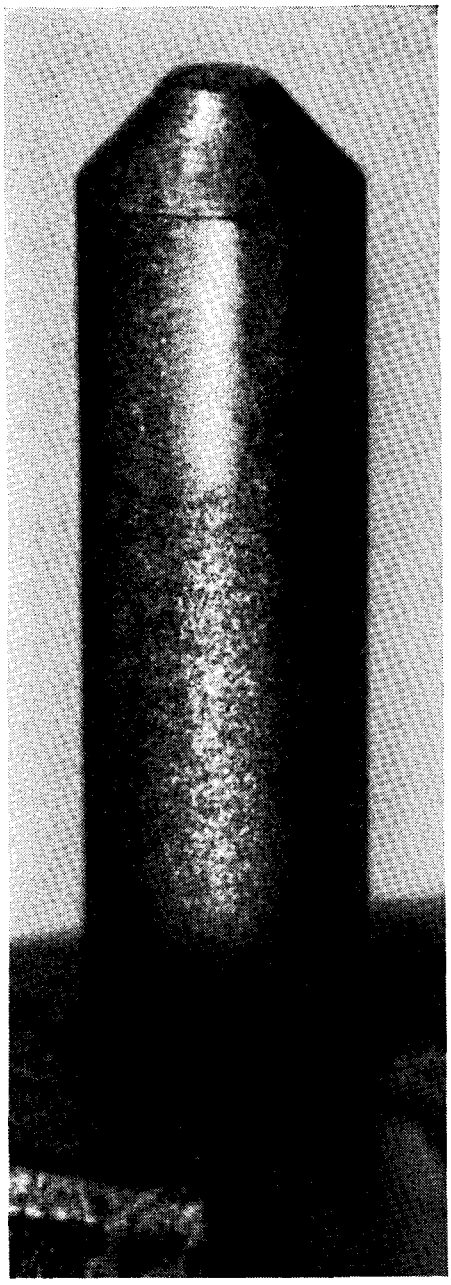

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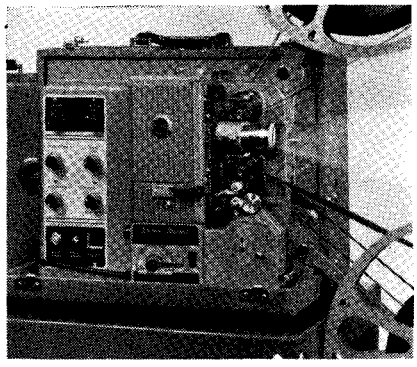

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virtually won the trophy. However, winning the trophy cuts no ice with our reviewing department, and they reviewed the book anyway, on page 44 of this issue.

DEATH AND TAXES

By Richard Armour

(Tax-wise, the only well-treated author is a dead author.—*Publishers' Weekly.*)

The author who's dead
May be ahead
Tax-wise,
Relax-wise,
Stress-and-strain-wise,
Feeling-of-pain-wise,
Creditor-wise,
Editor-wise,
Sue-wise,
Review-wise,
Also insurance-wise,
But not allurance-wise,
Wife-and-mother-wise,
Or otherwise.

IDDZIES AND ODDZIES: Among the 200 books that were presented to the White House library by the American Booksellers Association was "Ten North Frederick," which the police department in Albany does not think clean enough to be sold on the newsstands there, having censored it.

► At last they've made a movie that takes longer to see than to read the book. "The Bridge on the River Kwai" has been read in two hours, six minutes. The movie runs for two hours, forty-one minutes.

► Only a few months ago some people were worried because there weren't enough engineers. Now they've got every kid from kindergarten up dying to study math and to be an engineer. Pretty soon, we hope, there will be a time when there will be a shortage of writers, poets, publishers. If only the Russians had shot a writer into the sky. . . . Oh, well.
—JEROME BEATTY, JR.

SOLUTION OF LAST WEEK'S
KINGSLEY DOUBLE-CROSTIC
(No. 1246)
FARLEY MOWAT:
(THE) DOG WHO WOULDN'T BE

Mutt was not unprepossessing in appearance. He had almost silky hair; his head was broad and high-domed. Not really handsome, he possessed the same sort of dignified grotesquerie which so distinguished Abraham Lincoln and the Duke of Wellington.

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A COLLEGE EDUCATION DOES NOT MAKE AN EDUCATED MAN

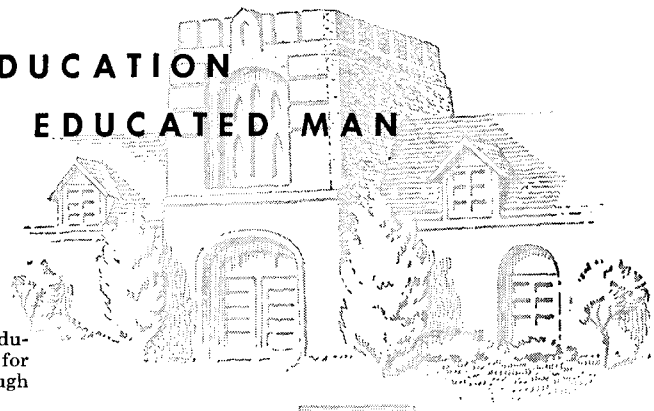
A message from Dr. Mortimer J. Adler,
EDITOR, THE SYNTOPICON

"The greatest mistake anyone can make about liberal education is to suppose that it can be acquired, once and for all, in the course of one's youth and by passing through school and college.

"This is what schoolboys do not know and, perhaps, cannot be expected to understand while they are still in school. They can be pardoned the illusion that, as they approach the moment of graduation, they are finishing their education. But no intelligent adult is subject to this illusion for long, once his formal schooling is completed.

"He soon learns how little he knows and knows how much he has to learn. He soon comes to understand that if his education were finished with school, he, too, would be finished, so far as mental growth or maturity of understanding and judgment are concerned.

"With the years he realizes how very slowly any human being grows in wisdom. With this realization he recognizes that the reason why schooling cannot make young people wise is also the reason why it cannot complete their education. The fullness of time is required for both."



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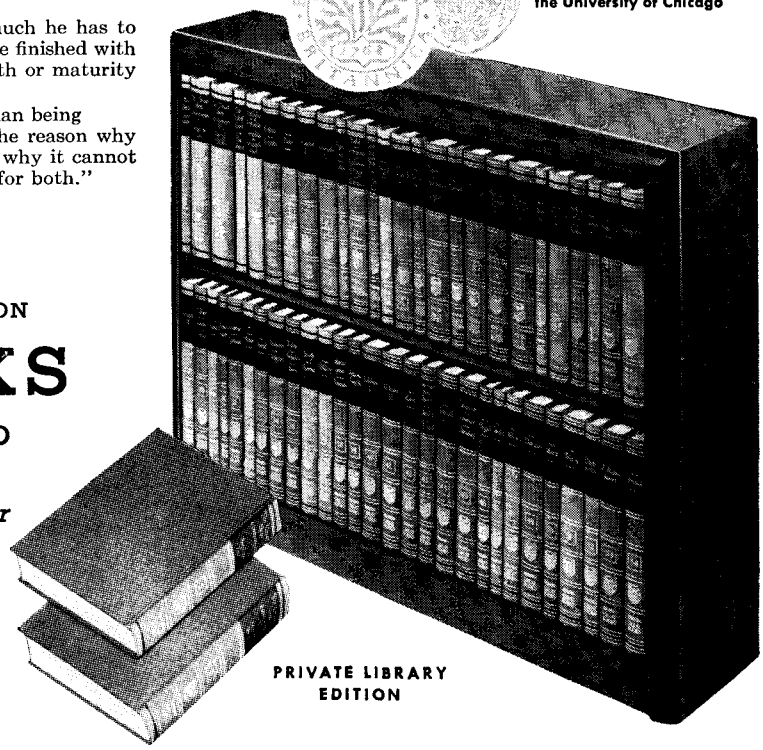

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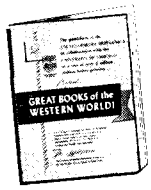

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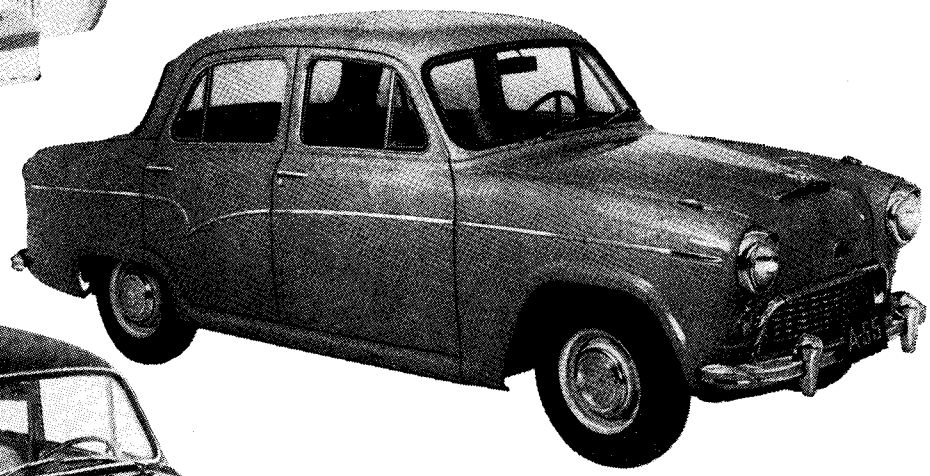

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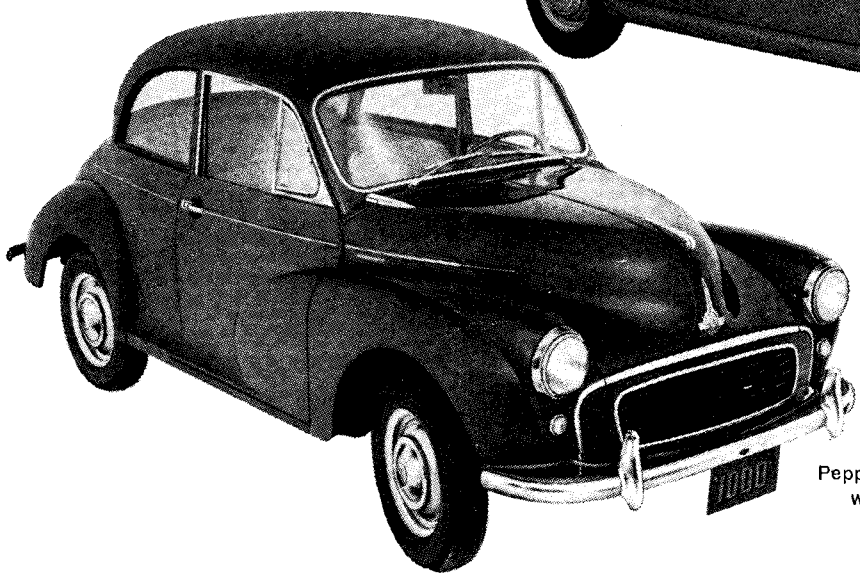

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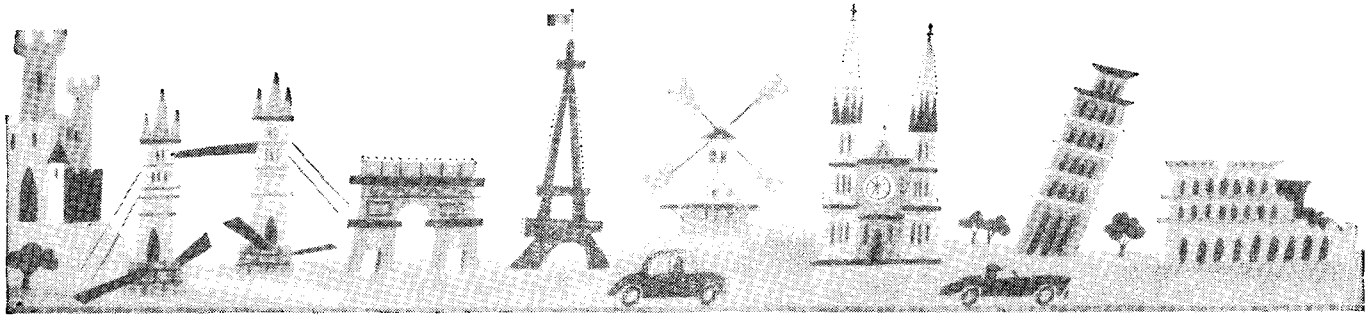

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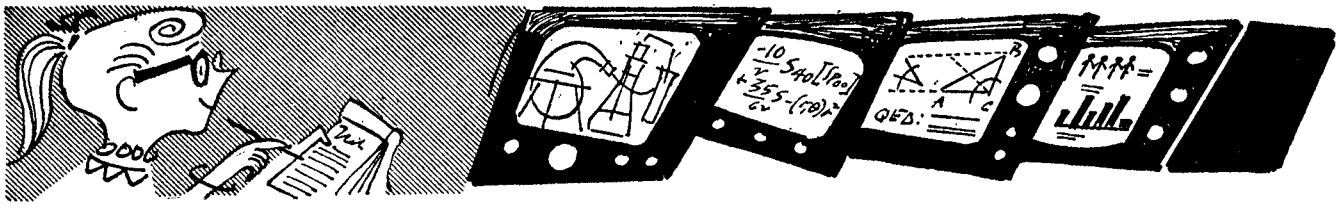
The Saturday Review
FEBRUARY 15, 1958

NEW WORLDS IN EDUCATION

The year 1958 finds the American people in an extraordinary mood. Though still as proud of our Republic as ever, we no longer complacently suppose that our sturdy Constitution and our mineral riches can alone spare us from all the nasty jobs of history. Agonizing reappraisals, by no means complete yet, are taking place in every part of our society: fathers wonder if they haven't failed their children; churchmen their parishioners; communities their underprivileged; political parties their promises. And, of course, in so far as the awakening is seen as a Crisis in Education, a ruthless spotlight has been turned on an American School which has been made to suffer through years of neglect and population boom. This makes it all the more necessary to examine carefully new teaching methods and faculties that can extend the range and effectiveness of American education. Each year SR *tries to deal extensively with these new developments. The present issue on this theme was prepared under the guest-editorship of Dr. Glenn Olds, former director of Cornell United Religious Work, Cornell University, now president-elect of Springfield College, Springfield, Massachusetts.*



I. TV: "*Magic in Mass Communication*"

By JOHN K. WEISS, *assistant vice-president and treasurer, the Fund for the Advancement of Education. This article is adapted from a recent address to the International Educational Television Seminar, Boston University.*

WHAT I mean by educational television is simply this: it is *education* by means of a new and powerful communications device which we call television. It is education of all types and of all levels, for children and for adults, in schools and at home, for credit and not for credit; it is formal and informal; it is traditional and experimental. But first, last, and always, it is education.

What then do I mean by education? I suppose I like best the statement which describes education as any experience which enables a person to approach more nearly his potential contribution to himself and society.

Thus, I would describe educational television as any television experience which broadens or stretches an individual, which excites his aspirations, and extends his capabilities, and which better equips him to achieve his ultimate potential, whatever that may be. It may take place at eight and at eighty, at 8 a.m. and 8 p.m., it may take place in a living room and a classroom.

It is rightly pointed out by some persons, I believe, that what is education for one person is not necessarily education for another. To which I presume the only honest answer is that each of us must establish, in the last instance, his own standards. I can only hope that not too many of us insist on establishing standards which will permit of describing "Wyatt Earp" or "Beat the Clock" as broadening or educational.

The history of educational television begins, I presume, with a declaration of faith. This declaration on the part of a number of persons, some educators but largely not, was in effect that television, the most captivating and most potent means of mass communications yet devised by man, must inevitably make an immense contribution to our most fundamental communications problem, education.

I have not the vaguest notion what person or persons claim primacy in the assertion of this faith, nor does it matter. They were at least sufficient in number—or what is probably more accurate—those few were sufficiently articulate to enable the Federal Communications Commission a few short years ago to allocate and reserve more than 200 television channels for educational purposes.

Then we entered on the first

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operational phase of educational television in this country. This I shall characterize as the "crash" emergency phase. This was the phase when, quite frankly, the primary, if not the sole, objective of educational television was to get stations on the air and keep them on the air.

The educators who assumed the leadership in this crash program were almost without exception the hardy few who were identified with the somewhat ill-defined and much maligned area we call adult education. To them television immediately offered a hitherto unavailable means for reaching wide audiences without physically bringing people together; indeed it was an almost magical device for communicating at one time with great numbers of people not formally enrolled in traditional educational courses of a school or college. Great credit is due those adult education pioneers for their vision and their courage and their inventiveness in the difficult early days.

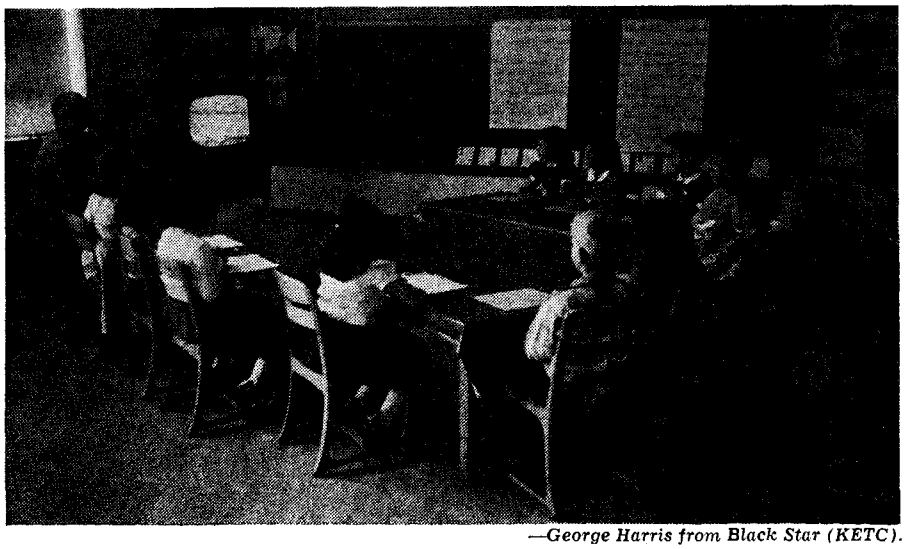
IT IS no criticism of this crash era to recall that there was likely to be a preoccupation at this time with the medium and the mechanics of television rather than with the stuff of education. The unfamiliar obstacles of operating a television station, the incredible problems of finance, the difficulties in finding and keeping competent staff members all pre-empted the attention and the energy of those who carried forward the first educational television experimentation. Their all-important task was survival; and survive these channels did. In our impatience to move forward we must not overlook the obvious truth that the crash phase of educational television succeeded brilliantly. So well was the objective achieved that today the educational channels are more secure than ever.

It was inevitable that as the primary struggle for survival became less critical, attention would turn to other problems of educational television, to more sharply defined missions, to a deeper concern with the substance and the quality of the education offered, and finally to the ultimate role in our democratic society.

Thus, it was not long before the educational television movement began to enter a new phase, the "quality" phase in which there were two major concerns, one primarily with raising the quality of educational or cultural television for broad segments of the viewing public, and the other devoted to exploiting the medium of television to carry out more effectively the purposes of formal education in our schools and colleges. As the crash phase has become less dominant, there has thus arisen a compensating dual concern for qualitative programming —either in the broadest sense of a mass appeal to all segments of society or in a narrower sense to persons enrolled in our schools and colleges. While it is customary to draw a line between these two purposes of educational television, the distinction between formal education and adult education is, if anything, less sharp in television than in conventional education programs.

It is now clear that formal instruction can be carried on by means of television without damage to the quality of the learning experience. Furthermore, we are at last beginning to obtain data which, if confirmed by further experimentation, suggest that television instruction, both closed- and open-circuit, is within the financial grasp of our prototypical educational institutions. We may soon have evidence that it offers exciting possibilities for redistribution of traditional educational budgets, permitting such fundamental changes as vastly increased teacher salaries and much improved educational materials.

For example, at Pennsylvania State University a careful cost analysis has been conducted of the comparative costs of education by conventional methods and by the use of closed-circuit television equipment. In all of these experiments it was found that television instruction was at least as effective as conventional classroom instruction. After making appropriate allowance for depreciation and obsolescence of electronic equipment, the following results have been reported for the academic year 1956-57: in Elementary Psychology, the cost of conventional instruction was $23,825 as against $14,680 for the television classes; in accounting the conventional instruction costs were $8000 against $7520 for television; in sociology the conventional instruction costs were $10,274 against $7527 for television; and in air science the figures were $50,000 against $22,557. *Thus, the total savings in these four courses alone aggregated almost $40,000 in an area where the conventional instruction costs amounted to $92,000.* Stated another way, the unit cost per student credit for these four courses was $2.72 for television teaching against $4.80 for conventional instruction. Again it must not be forgotten that at Penn



—*George Harris from Black Star (KETC).*

Second-grade spelling lesson in Gay School, St. Louis.

THE PROGRAM: The Educational TV program in America is guided by the Educational Television and Radio Center (Ann Arbor, Michigan), which sends kinescopes to and otherwise aids the twenty-eight non-commercial local stations now on the air:

KUHT (Houston), WKAR-TV (East Lansing, Mich.), WQED (Pittsburgh), WHA-TV (Madison, Wisc.), KQED (San Francisco), WCET (Cincinnati), KETC (St. Louis), KUON-TV (Lincoln, Neb.), KCTS-TV (Seattle), WTIQ (Munford, Ala.), WUNC-TV (Chapel Hill, N.C.), WBIQ (Birmingham, Ala.), WGBH-TV (Boston), WILL-TV (Champaign-Urbana, Ill.), WTHS-TV (Miami), WTTW (Chicago), WTVS (Detroit), KRMA-TV (Denver), WOSU-TV (Columbus), KETA-TV (Oklahoma City), KLSE-TV (Monroe, La.), WKNO-TV (Memphis), WAIQ (Andalusia, Ala.), WYES-TV (New Orleans), KTCA-TV (Minneapolis-St. Paul), WHYY-TV (Phila.), KOAC-TV (Corvallis, Ore.), WMVS-TV (Milwaukee).

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State there were carefully matched student groups in the conventional and experimental classes and that student achievement in each course showed no significant difference between the two groups.

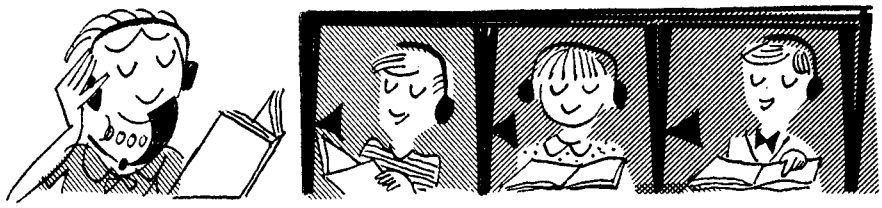
So much for our present situation. What lies immediately over the horizon for educational television? For one thing, we shall clearly see a great deal more formal education over television in the period immediately ahead. The logistics of manpower and money as well as considerations of quality make this a foregone conclusion. For example, just one year ago a University of California physics professor was teaching physics to some 700 high school students in the Pittsburgh area over the local educational channel. Right now, one year later, this same course, recorded on film, is being taken by an estimated 75,000 students in at least fourteen states. And there are indications that one year from now students on at least four continents—Europe, Africa, and Australia as well as North America—will be studying this identical filmed course, adapted no doubt to explain the gyrations of Sputnik and Explorer.

To mention some more recent developments, on Monday of this week the financial allocation was approved for the production on film for use over television of a high school chemistry course. And if no unforeseen obstacles arise in this area, Channel 2 here in Boston will be carrying, beginning next fall, a full year's course in the the Humanities for 11th grade high school students of Eastern Massachusetts.

It is perhaps the area of general, out-of-school programming which could conceivably provide the opportunity for the most dramatic development in the years ahead. This is the prospect that, with responsible and imaginative leadership from our educational television stations, we may recapture the faded vision of "Freedom of Communications" which was written into the Bill of Rights of our Constitution more than a century and a half ago.

I AM assuming here that the concepts of Freedom of Speech and Freedom of the Press which have come down as basic American liberties embody, broadly speaking, the concept of Freedom of Communication. In 1791 we were a nation teeming with dissenters, non-conformists, and pamphleteers; it was the right of these persons to be heard which the framers of the Bill of Rights resolved to safeguard. Today we produce no pamphleteers, we ostracize the non-con-

(*Continued on page* 48)



II. TAPE: "*Personal Lessons at Personal Speeds*"

By SUMNER C. POWELL, *electronics specialist, Professor of American Civilization and History, Choate School.*

IN THE past nine years we as taxpayers have spent $18 billion on the design and construction of a vast communication network based on fear. Assuming that high-speed, hostile aircraft might attack us, we have built and placed into operation the DEW, Mid-Canada, and Pinetree networks, together with a combination of picket ships, radar blimps, and Texas Towers. Without any precedent in recorded history, this remarkable achievement can lead us to new vision of hope, far more meaningful than the fears which were its foundation.

We can use the experience which went into the construction of this communication system to help solve the shortage of outstanding teachers and to open up new networks of constructive ideas. One of the remarkable examples of the utilization of modern communication theory is the establishment of "tape teaching." The first "electronic school" in the world is the St. Scholastica Convent School in Covington, Louisiana, which originated the concept and then later received assistance from the Fund for the Advancement of Education.

As the project developed it was apparent that the school had three significant assets: a dynamic and creative principal; a group of devoted teachers; students and parents who respected the quality of leadership in the school.

The term "electronics" reminds some educators of systems that are as complex as they are frightening. This is unfortunate. For St. Scholastica, by an imaginative use of electronics and audio-visual devices, is actually reintroducing to its classrooms that essential ingredient: individual attention to each student, with the demand that the student develop the capacity to think for himself.

The steps which the principal, Sister Mary Theresa, took to reach this goal were these: first, the entire school body was divided into three learning levels, according to aptitude tests—slow, average, and gifted students; second, the classrooms were redesigned so that each teacher's desk became a console and some special rooms had listening booths, similar to phone booths, complete with desk, chair, headphones, an intercom, and soundproof tiling in the walls of the booth; third, about two months of the summer were spent replanning the curriculum and recording all the courses, on three aptitude levels, on tape.

At present, then, the school operates in the following manner. At the teacher's desk there are four tape recorders and as many switches as there are student desks. The teacher conducts the class as she would ordinarily. But she *may*, at her discretion, announce that the class will switch to specially prepared tapes, which perhaps she herself has made the previous summer, or at any previous time. At this point each student picks up his earphone and microphone headset and listens. A tape may instruct the student to work in a text or a work book, or it may be a dramatic lecture or discussion. If at any time a student has a question, he puts his hand up until he gains the teacher's attention. The teacher flips the appropriate switch, and the two talk via microphone and headphone without disturbing the others. Each student thus gets almost a personal lesson, at his own rate of learning, which he cannot shut off unless he removes the headphone.

For testing and recitation purposes, and in the higher grades for study periods, a different type of classroom is used. In a series of soundproof booths, all the students can talk into

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At St. Scholastica School . . .

the intercom microphones simultaneously without disturbing the others. They can also ask questions of the teacher without fear of ridicule from the rest of the class. In the teaching of reading, figures from St. Scholastica School show an immense advance over any other system. Because in the booths they have ample time to practise reading out loud, without having to wait their turn in a large class, all the children are able to read at their own speed, and not at the speed of the slowest members of the group. The teacher can listen to any pupil she wants, one at a time, to check faults and to answer questions.

Two suggested classroom designs, using the standard public school room size of 36 by 24 feet, have been drawn up. The cost of the equipment as used at St. Scholastica, excluding costs for wiring and carpentry, seems reasonable: $1,200 per room. Tapes for one grade, all courses, recorded on three aptitude levels for one entire year, have cost the school $1,200. The advantages have fully outweighed the costs, so far.

In mathematics and the sciences tapes have been of especial use as a supplement to the normal visual aids. Mathematics lessons, combined with good work books, are like personal tutorial sessions with the teacher behind the child. There is an added advantage. While a slow learner can request that a tape be played several times, a gifted student can keep asking for advanced tapes, learning as rapidly as his talents allow.

In the social studies the improvements over the traditional methods are also huge. It is possible in history and geography to bring to bear all the resources of radio: dramatizations, commentaries by outside speakers, discussions with leaders of the community, special lectures, and sound effects—all can be employed to bring to life the realities of history, geography, and civics.

What have the results been? Briefly, great enthusiasm on the part of teachers, students, and parents; impressive student achievement, measured by standard tests and teacher evaluation; and an opportunity for many teachers to rethink their entire curriculum. The students do not spend *all* their time with tapes, but the system has definite advantages: having the courses on tape has helped to train inexperienced teachers until they could make their own tapes; teacher aides can direct listening groups while the teacher conducts small discussion groups; and many of the disciplinary problems have been resolved, particularly as the slow students have found that they were receiving personal, repeated attention, and as the gifted students have found that they could ask for advanced tapes, regardless of what the two other sections of the class were doing at the time.

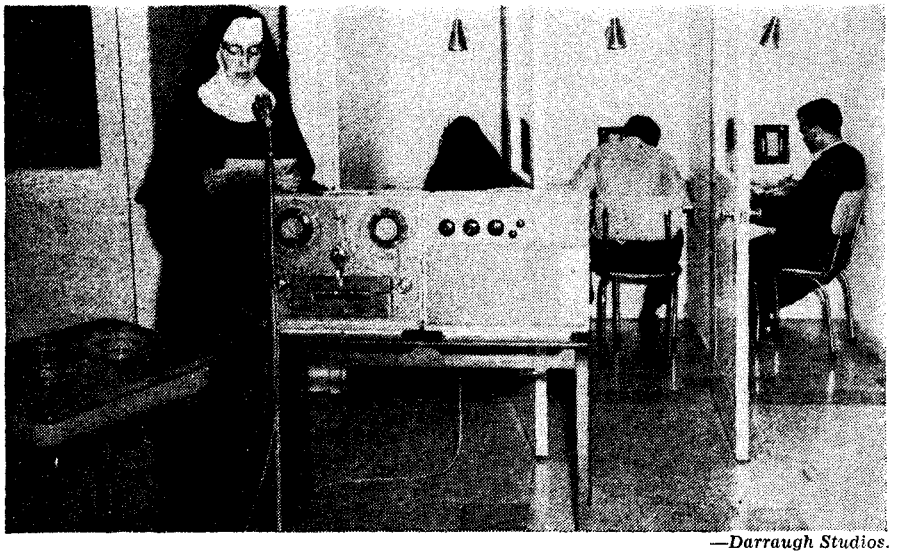
The "tape teaching" classroom, as designed at St. Scholastica, has impressed many educators. We are placing such a room, as a "language laboratory" in the new Choate classroom hall now under construction.

Individual electronic recorders, as many have found, can be a valuable asset in teaching. At present I make periodic recordings of class discussions in my courses and, on playing them, can evaluate student improvement, measured by vocabulary, maturity of concepts, and participation in class discussion. A recording is also an excellent mirror for a teacher who wishes to know how he "sounds" to a class and who wonders whether a particular lecture or discussion has met certain standards of performance.

The Choate Senate, the debating organization, together with the Soundscriber Corporation of New Haven, plans to send recorders to various schools throughout the world to promote student discussion. All of the humanities faculty are eagerly looking forward to having discussions in English, French, German, and perhaps other languages sent on plastic discs through the mails, which may help to dissolve, or at least enlighten, student prejudice or misunderstanding about "foreign" groups.

Our Comparative Ancient Civilizations course culminates in a research cruise, in which I shall be taking a few talented students to see comparative civilizations and cultures during the spring vacation, visiting school groups on Dominica, Martinique, St. Lucia, and St. Vincent, with the added excitement that we shall travel in a seventy-foot ketch and do some sailing and navigating ourselves. But we shall carry four Soundscribers, as a gift for each school group, with the hope of exchanging student questions and discussions until another body of students goes down the following year. Thus, in a small way, we are indeed building a communication network, but one that may be used for creative, constructive education and mutual understanding between young people of different cultures.

It seems to those of us who have been experimenting a bit that all educators can benefit by the current revolution in teaching techniques. The shortage of experts is no new phenomenon. It is, and always will be, a constant in most civilizations. But what is new is our ability, if aroused, to use the recently developed techniques of communication to carry wisdom and inspiration to the ears of all our students, so eager to listen.



—*Darraugh Studios.*

. . . the teacher works the console, pupils have individual cubicles.

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III. TRAVEL: "*Sharing the World*"

By ANN BECKNER, *Assistant to the Director, The Lisle Fellowship.*

TRAVEL as a tool for teaching is scarcely a discovery of the century of the ocean liner and the airplane. Ever since the sixteenth century young men and women, upon reaching maturity, were dispatched on the so-called "grand tour," a pilgrimage of Europe's playgrounds, "sights," and cultural centers. Well-intentioned parents sanguinely believed that such a tour was the equivalent of postgraduate college work and finishing school, and that it amounted to a letter of introduction to genteel society. While the methods of "doing" the grand tour have radically changed since the days of the stagecoach, the faith in its guaranteed efficacy has not. Today, when so many Americans journey into every part of the world and come in contact with all cultures, we have all too often taken it for granted that travel in and by itself widens the traveler's horizon. There is, of course, much truth in an old bromide about the broadening effects of travel: but its corollary that travel often narrows and occasionally stultifies an initial interest needs saying even more urgently. In short, a valuable tool for teaching is by no means ignored today, but all too often melded incorrectly.

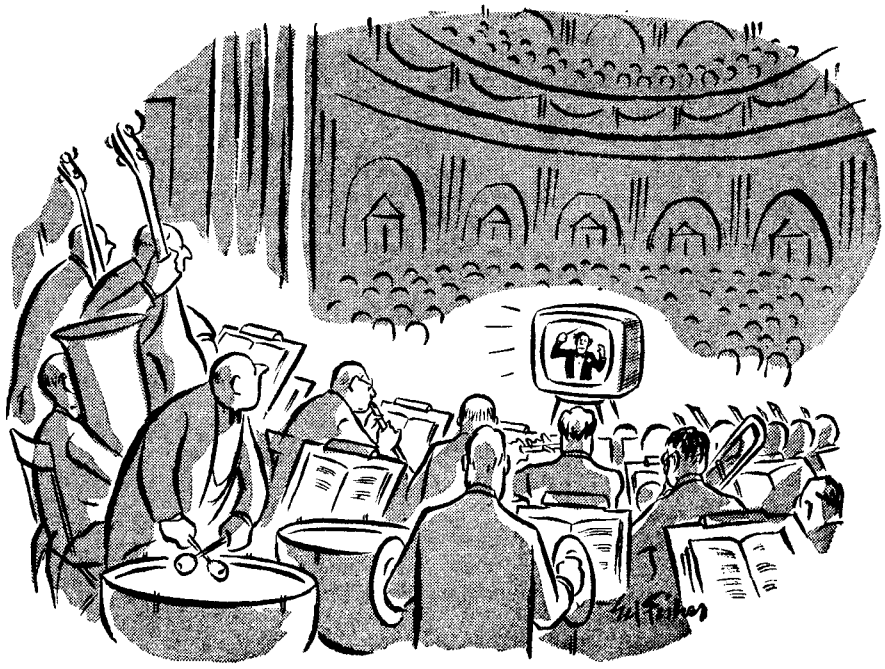
Let us look at the current situation. After a year of unprecedented travel —in which an estimated one in every thirty American college students went abroad and, we might presume, returned with a broader and a more compassionate outlook—one might well expect a cosmopolitan climate to exist on the campuses. A recent study, the much-discussed Jacob report, says otherwise. "The American college student," Mr. Jacob tells us, "is gloriously self-contented and unabashedly self-centered." This, unfortunately, is all too frequently true of our adult population as well.

Obviously, if travel serves to solidify old stereotypes and to compound smugness it is not a tool of teaching. If travel makes little or no impact on the college campus it adds nothing to education. We must ask ourselves how we can convert a potential tool for teaching into an actual one. The answer, I suggest, is first of all a conscious preparation for travel and then an intelligent evaluation and exploitation of the travel experience once one has returned home from the trip.

PREPARATION can take a variety of specific forms such as courses in the practical use of modern languages, classes in area studies and geography, and seminars in the cultural history of a foreign country. Important as these specific preparations are, they will be ephemeral in their effectiveness if at the same time the campus itself does not reflect a cosmopolitan atmosphere. A university where foreign students are tolerated but not welcomed, where internationalism is suspect and foreign customs considered ludicrous, will not prepare its American students for world travel, no matter how excellent certain of its "pre-travel" courses may be.

After the student has returned, the university can help him in sorting his experiences. It seems to be the failing of many short-term travelers, regardless of age, that they elevate single observations to all-inclusive generalizations. Here an enlightened teacher can correct an overemphasis of generalities without quashing the legitimate conclusions of a discerning student. Even more helpful are post-travel discussion groups where the free exchange of observations and ideas will help to crystallize the human experience and will serve as a corrective to misconceptions engendered in the course of the trip abroad. In this process of evaluation the student bears the greatest responsibility. A book about the area, an article on the latest political, cultural, and social developments in the country he has visited, a constant awareness that he must correlate his observations abroad to his more general academic pursuits will give the traveler a proper perspective on an exciting, yet isolated, experience.

The college, on the other hand, can help the student in keeping alive his fleeting impressions of a trip. He should constantly be encouraged to



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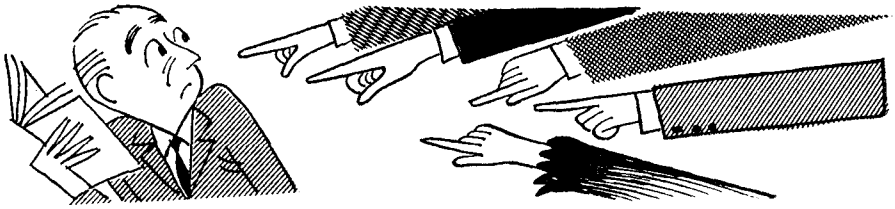
communicate this kaleidoscope of images and observations. By utilizing the returned traveler as a guest speaker, as a member of a panel discussion, on curriculum committees, and—if he is a superior student—as a classroom teacher, the college captures a resource which has very often not been made use of. And the college will ultimately assist the student to interweave the isolated threads of his impressions into a meaningful pattern.

A few colleges and organizations offer imaginative programs which make the maximum use of travel as an educational tool. Western College for Women, a pioneer in this field, prepares its students by formal courses in the world's major cultures, superbly guides them during a summer seminar abroad held on a different continent each year, and by the very scope of its campus program keeps the newly gained knowledge alive. The U.S. National Student association educational tours provide roundtrip shipboard classes, and by its affiliation with student unions of other nations can offer an intimate acquaintanceship between students of different nations, a valuable experience which is unfortunately absent from most other travel programs. A Lisle Fellowship unit composed of students from all parts of the world provides an intensive orientation to world affairs through a program which alternates intercultural living in units located abroad with jobs and experiences in the surrounding towns. Evaluation of the impact of these experiences is led by highly qualified educational leaders. The University of Minnesota's "Student Project for Amity Among Nations" has the merit of being a multiple-facet program which includes preparation and planning for a summer spent in one country where the student does research on a specific project. He then writes a thesis upon his return to the college campus.

WITH more programs of this type the "self-contented and unabashedly self-centered" person ought soon to be replaced by citizens who possess the commitment for accepting and sharing the world responsibility which challenges us. It was Schopenhauer who said that each time he learned a new language he gained a new soul. Today's students will say the same about a visit to a new country—if they have been properly prepared, are conscientiously guided, and are encouraged to retain the memories of their world travel; for travel is potentially the most exciting, rewarding, stimulating tool in education.



IV. TEACHING: ". . . *The Opening of Doors*"

By PAUL A. SCHILPP, *Professor of Philosophy, Northwestern University.*

IS THE teacher only one more "tool of teaching?" The teacher who is just this will succumb to any conceivable pressure group or dogma. But surely no one in a free society could seriously advocate that our teachers should be exploited by every pressure group that comes along.

And yet—have we not often thus used the teacher? However much we may have objected to Fascist, Nazi, or Communist indoctrination of youth, have we ourselves not insisted that our teachers must be the tools of "democracy," of "capitalism," of "free enterprise," etc.? What of the recent crop of loyalty oaths, to mention but one example?

We know, of course, that indoctrination by any totalitarian state, whether right or left, is plainly wrong. Whereas our own democratic indoctrination is, of course, right. But isn't this begging the question?

Just now, for example, we Americans find ourselves in the most severe crisis of our entire history. Our self-confidence has been badly shaken by Russia's galloping spurt ahead into the space age. The Gaither and Rockefeller Fund reports have tragically underscored this fact. As a result we will find ourselves called upon to produce more and better mathematicians, more and more expertly trained scientists, more and better qualified students of foreign languages. We may even be asked completely to revamp our entire educational system from the kindergarten through the graduate school. And, in doing so, the teacher will—little doubt—be called upon to become the tool of the state.

How, precisely, does this differ from Fascist or Communist indoctrination?

Let there be no misunderstanding here. There is nothing wrong with more and better mathematicians, scientists, engineers, and persons proficient in the use of foreign languages. Nor is our educational system either so adequate or so good that it could not stand a thorough revamping or even revolutionizing.

But this is not the issue. The issue is: Can or should the teacher in a democratic society ever be allowed to be a mere tool of any group, dogma, or concept whatsoever?

What, precisely, is the function of the teacher in a free society?

I should say his chief function is that of being an opener of doors: he constantly opens new doors to his students, thus permitting them to see vistas previously undreamed of, to enter exciting areas of experience, to find new roads in the search for and pursuit of truth. Only thus can the student's horizon be broadened and his life enriched. In the final analysis, of course, each student will have to use his own eyes to see and his own mind to judge, just as only he himself must in the end walk through the door; this the teacher can never do for him. These facts can be seen and tested at any educational level. How many doors, for example, are opened to anyone by the mastery—or at least effective use—of the three R's!

MOREOVER, how long is it possible to search for truth, unless the teacher is not merely permitted but encouraged, without let or hindrance, to pursue his inquiry—both by himself and in constant cooperation with his colleagues and students?

If, under the impact of an all-too-emotional response to Russia's recent advances in science and technology, we permit ourselves to make of our teachers merely the collectors and purveyors of pre-selected information—even in the scientific and technological fields—we may conceivably catch up with or even overtake the Russians in these areas, but we shall

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have lost the far bigger battle for the freedom of the human mind.

Even in science itself the great achievements were made possible only by the free exercise of the theoretical scientist's own intellectual interests. Albert Einstein might never have been heard of if any government had told him what to look for, what to do, and what results were expected of his research. His greatest achievements came in a year when he was only a clerk in the Swiss Patent Office, while he was spending his leisure in pursuing his own scientific interests at will. Nor is the story different even in applied science. We might well ponder the question whether Thomas A. Edison would have been half as successful as he was, if—instead of being allowed unhampered to follow his inclinations—he had been forced into the straitjacket dictates of a political or military machine. Examples like these could be multiplied indefinitely. What is true in science, theoretical and applied, is true in every other area of human endeavor. Truly creative work can, in the long run, be expected only of the truly free mind.

Just so, it is only the free teacher—who follows only the untrammeled pursuit of truth as he understands it and thus refuses to be the cat's-paw of any group—who can really open the doors to new knowledge, new insight, and new vistas.

Good teaching is always inspired teaching; that is, teaching which is able to inspire the learner in such fashion that he really *wants* to learn. It arouses the student's curiosity—that most divine of human capacities next to man's rational intelligence. But inspired teaching can be done only by the teacher who is himself inspired. The teacher for whom both his subject-matter as well as his students are humdrum routine will never stimulate any student. Nor is it conceivable that any teacher could long remain inspired, if, instead of being free to pursue truth wherever it might lead, he knows himself to be merely the tool of forces with axes to grind.

There are only three factors which can keep a teacher inspired: namely, (a) his endless pursuit of truth (endless precisely because the finite mind of man can never possess absolute truth); (b) his real and personal interest in the growing minds who come under his instruction; and (c) his service to human society in terms of which he evaluates both (a) and (b). Nor can such service be inspirational service unless it be freely given, under no compulsion except only that inner compulsion of the teacher's own personal conviction and commitment.

To the extent to which we are dedicated to the preservation and development of a free America, to just that extent we shall resist any and all temptations—no matter under what pretexts (even those of mere survival)—to make tools of our teachers.

AGENCY FOR PEACE: **"UNESCO: Purpose, Progress, Prospects"** (Indiana University Press, $7.50), by W. H. C. Laves and Charles A. Thomson, is an objective review of the first decade of one of the better-known and more controversial of the UN's "specialized agencies" by two officials until recently connected with its activities. Despite UNESCO's high aspirations it has languished somewhere near the bottom in terms of national recognition and support.

UNESCO's troubles, it appears, have stemmed chiefly from the sweeping nature of its purposes. As it groped its way UNESCO spread itself perhaps too thinly over a fantastic assortment of projects, ranging from the writing of a cultural history of mankind to schemes for taking the salt out of water. But in one field alone, which it calls "fundamental education," providing illiterate people around the world with the basic mental tools for playing a responsible role in a free society, its activities have more than justified its existence.

Lack of governmental support has not been entirely the fault of the legislators. Except in the totalitarian countries, the kind of cultural and scientific enterprises which UNESCO is designed to promote are usually regarded as falling within the purview of private associations rather than governmental agencies.

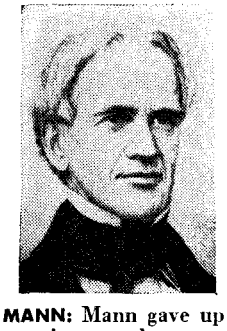
Yet in this burgeoning age of Sputniks and Explorers he would be bold indeed who would still claim that an operating mechanism intended to promote increased scientific and educational exchanges is just another unnecessary "frill." Events may force upon us a fresh appraisal of the role of this and other specialized UN agencies. And should that happen, we may be grateful that UNESCO managed as well as it did to survive the hazards of this first decade.

—Samuel S. Stratton.

FOUR FAMOUS SCHOOLTEACHERS

SOCRATES: He taught a method of learning and a way of life: aspiring, courageous, critical, exalted by the love of being and the love of truth. His pupils, like Xenophon and Plato, came near to worshiping him as a god.

ROGER ASHAM: Elizabeth I's tutor. Probably he never dared take a stick to her, but he shaped her into one of the most erudite individuals of her day. Years later she astonished her court by cursing out ambassadors in perfect Latin.



HORACE MANN: Mann gave up a successful law practice to take over as "secretary" of Massachusetts schools; in twelve years he transformed the system, re-establishing faith in free education. Then on to Congress and Antioch College.

BENJAMIN JOWETT: A typical star in the galaxy of English nineteenth-century university scholarship. A shy man, translator of Greek, and longtime Master of Balliol (Oxford), he was the friend, critic, and co-worker of world statesmen.

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V. IDEAS: "*Man Is Not Primarily a Fact*"

Editor's Note: *The following editorial is by Dr. Glenn Olds, guest-editor of this week's special section on* New Worlds in Education.

WE HAVE come a long way since the elder Huxley charged us to sit down before the simple facts—and learn! There is something congenial and comforting about sitting to learn, and especially sitting before the kind of facts millions of Americans do week after week. Perhaps this is the clue to the popularity of the rash of quiz shows, challenges, and $64,000 questions that provide tidbits for distracted minds in the sitting rooms of America. The facts before which we sit are so painless, so personally irrelevant, so disconnected with each other and the living issues of our time, so flat, formal, and void of value, that the appropriate posture before them is to sit.

Though millions may sit on the edge of their seats before this kind of fact, we may presume it is not because of the facts remembered and rehearsed, but rather because of the vicarious human thrill at this most recent competitive sport. Many, of course, rejoice at this turn in our national interest from football and fighting to the facts. Even educators point to a new prestige for learning, halos for egg-heads. They insist this creates a new climate of encouragement for the gifted, a new emphasis on the discipline of memory, prestige for the fact-laden mind.

Few would doubt there is some truth to these observations, and some small gain in competitive sport. But there is something sinister in our excitement over this kind of untroubling fact, and our willingness to turn our sitting into sleep before the facts that are painfully pertinent and personally relevant to human survival and significance. One has but to recall the amazing complacency before the facts of social revolution of the exploited and underdeveloped peoples of the world in recent years, mounting tensions in the South, the rapid erosion of integrity and character in family and public life, and the swift successes of the Soviet Union in economy, technology, and diplomacy, to realize how little we learn from our present posture, and how trifling are the facts before which we do sit.

For those interested in a more athletic attitude toward learning, there is some consolation to be taken in the way the space sputtering of a Sputnik has brought us to our feet. At least the posture is more prophetic. What is deeply troubling in this new desire to speed up our learning, however, is the kind of fact to which we are now invited to turn almost desperately. Ironically, it is the same kind of fact constrained by the same kind of fear and desire for power that Sputnik symbolized in the possession of the Soviets. These are the so-called "neutral facts" of physical nature, her processes and powers, constrained by abstract mathematical forms and the conversion of both into power. Before such facts the mood of man is bent on mastery, exploitation, and control.

No one in his right mind would want to minimize the importance of this range of fact and its human significance in lifting loads from the backs of burdened men and translating the goods of nature into materials for the good life. What is deeply troubling is the way in which preoccupation with this kind of scientific fact serves increasingly as a tool for power and perverts means into ends, education into a tool for tyranny.

Memory of this trend and temptation in Nazi Germany is too vivid to permit cheap and easy forgetfulness in the name of urgency. There we saw learning become the ready handmaid of an ideology which placed high priority on scientific and technical training and the discipline of the mind. It is still part of the uncomfortable irony of our spastic response over Sputnik that both Russia and the United States intermittently claim and curse the German genius as pioneering in this field.

Germans achieved competence in the handling of this kind of fact, but at the neglect of an educated conscience. They demonstrated the nonsense of "scientific neutrality" in both the motives of men and the meaning of the facts in a scientific culture. They called attention through the inversion of human values to the wider range of fact within which science is set, interpreted, and ultimately summed up. The tragedy is they left this wider setting concerning the motives and meaning of man's existence to arbitrary and irrational political choice. Through appeal to myth about Nordic man they veiled the use of naked power placed in their hands by mastery of neutral nature. And therein lies the peril in our present preoccupation.

We too readily forget that no fact, however scientifically simon-pure, is sufficient in itself to provide meaning or motivation for men. Its meaning is given not as we sit before it, memorize, record, or reproduce it; but as we see it related, interpreted, and evaluated in relation to other facts and systems of meaning. Facts become pertinent to motivation when their meaning engages decisive human concern, whether for survival, power, curiosity, or service. The meaning may be manufactured more by dogma than discovery, and the motivation by fear or force than free choice, but both reveal the poverty of scientific facts alone to illumine—much less save—the human situation.

FAILURE to understand this deeper significance of the system of meaning and motivation of the scientist makes our response to present Soviet scientific success almost pathetic. Our current effort to match the Russians through a scientific crash program, even with pious footnotes about the humanities, illustrates we have not begun to understand the secret of their power and have forgotten our own. We have been led into thinking with Mr. Huxley that the facts are simple and sufficient. We have lost

(*Continued on page* 45)

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LETTERS TO THE EDITOR

WHY "SOCIAL STATUS"?

TIME MAGAZINE's review of "Some Came Running" called it the biggest sleeping pill of the season but gave no reason other than bulk (and boredom to the reviewer) for the verdict. Your Edmund Fuller (*SR* Jan. 11) is more explicit with his Yahoo-Hero, semi-literate cult explanation, but is not completely convincing. One phase in the Fuller review gives me pause: He says James Jones "reveals a not surprising unfamiliarity with subtle gradations of social status . . ." Gradations in intelligence, taste, education, culture I'll go for. Also gradations in size of bank accounts. But social status? The subtle gradations of social status often turn out to be no more than what Veblen termed the conspicuous display of unearned wealth. I guess I'll have to read Jones to see if he's as bad as reviewers say.

RIDGELY CUMMINGS.

Hollywood, Calif.

BEREAVED PARENT

IN HIS ESSAY review, "Short Fiction vs. Long" (*SR* Jan. 25), William Peden writes, "Characteristic is the widowed father of the title-story, well-meaning but withdrawn into a world of his own reveries . . ." May one ask how a man becomes a "widowed father"?

LYNN M. RANGER.

Lynn, Mass.

DOWN THAT ROAD

A FEW OBSERVATIONS on the article by A. A. Berle, Jr. (*SR* Jan. 18). Our stock market must be heading for trouble. The margin boys are back with us again under new sanction. I've found such speculators in our economic destiny as cool as Krupp and almost always adherents to the "scientific" cycle pattern theory in which history is presumed merely to repeat itself. They seem to be trying to prove their point by returning to the scene of the 1929 crash. It's hard to believe sane men will walk down the same rugged road when other choices lie before them.

RAY SOUTHWORTH.

Los Angeles, Calif.

NOT BIGGER ALLIANCES

N.C. IS TO BE congratulated for his "Notice Is Served" (*SR* Jan. 18). At last I have found a widely-circulated, influential magazine which realizes that, in order to attain world peace, it may be necessary to completely reorganize the political, military, and social divisions of the present day. I feel the answer is not bigger and better military alliances, but a worldwide government.

GENE W. DEAL.

Valdosta, Ga.

UNSOPHISTICATED RUSSIA

RUSSIA MAY with considerable reason claim a certain superiority in stratospheric realms, but when will she catch up with us in cold, hard, not to say idealistic, terrestrial matters? When will she be so rich and powerful as to afford expensive military bases scattered over the entire globe? When will she arrive at such affluence as to be able to play Santa Claus to underdeveloped and overdeveloped countries everywhere? And when will she reach that utopian peak of wisdom where she can understand the reasonableness of applying vast taxes taken from all the people to the remuneration of a select part of the people for not producing various unneeded commodities?

ELLIS O. JONES.

Washington, D. C.

THROUGH HISTORY WITH J. WESLEY SMITH

"You've left holes in it! You'll make Switzerland the laughing stock of the world!"

WHO STOLE WHAT?

VAN WYCK BROOKS's "From a Writer's Notebook" (*SR* Jan. 4) is worth anyone's consideration; and Chauncey Leake's "What We Don't Know Hurts Us" should be in the hands of everybody in government from the President down. To emphasize that "Many Americans believed that whatever progress was made in Russia was accomplished by stealing our 'secrets.' Actually, no scientific 'secrets' were ever involved," Leake needed only to quote Mort Sahl's, "It turns out we had the satellite plans first, but the Rosenbergs stole them from us in 1947, which points up the need for carbon paper in our government offices."

GREGG M. SINCLAIR.

Honolulu, Hawaii.

SLIGHT TO AMERICA?

RICHARD ALDINGTON'S "Gullibility of the British" (*SR* Jan. 18) is highly amusing. Did he snoot us by making no reference to the Cardiff Giant about which Andrew D. White wrote so fully and entertainingly in his Autobiography? I can't believe that Mr. Aldington knowingly would underestimate America's rich contributions to his subject.

RUSSELL N. CHASE.

Cleveland, Ohio.

QUICK BUCK

I WOULD LIKE to take issue with Mr. Aldington. Surely the British are nowhere near as gullible as Americans. For example: here in Washington, D.C. there is operating downtown (and advertised in the Yellow Pages) an "academy" which claims it can raise your I.Q. by raising your reaction time—one method it uses to do this is by dropping a dollar bill in front of you and then measuring how quickly you can catch it.

MRS. RALPH A. REISFELD.

Bethesda, Md.

RAIDS FROM KENTUCKY

I FOUND Jesse Stuart's "America's Last Carbon Copy" (*SR* Dec. 28) generally interesting, although from my own experiences I would disagree as to the educational level attained even now by backwood Kentuckians. What can't be debated, however, is that the University of Louisville finds it incumbent to depend on two Brooklyn athletes, Alex Mantel and Don Goldstein, to help it find its place in the sun. Not only that, but the school was suspended by the National Collegiate Athletic Association from participating in any tournaments last season for raiding the New York University campus after the two had already enrolled at the latter school.

JULIUS GOTTESMAN.

New York, N. Y.

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Cyclorama of the Puritan Epic

"The Winthrop Woman," by Anya Seton *(Houghton Mifflin. 587 pp. $4.95), presents a conscientiously researched portrayal of the Massachusetts Bay Colony. It is the Book-of-the-Month Club selection for March.*

By Edmund Fuller

IN THAT long-suffering, much abused genre, the historical novel, there come along from time to time writers who lift it to a true art, producing books that give us the universal studies of human nature that any fine novel must contain, plus the added force and interest that come from interpreting to us something of the history of a time and a people. Such a writer, now, is Anya Seton, and such a book is her new novel, "The Winthrop Woman."

In its large frame it is a kind of cyclorama of the New England Puritan epic. As broad, good, and well-founded a picture of the Massachusetts Bay Colony, its people and its growth, is depicted here as any to be found in a single book. In a prefatory note and a brief afterword Miss Seton affirms that "this book is built on a solid framework of fact . . ." and discusses her documentation and method of approach. Quite properly she makes the point that the Puritans did not spring into instant being on Massachusetts shores. Hence nearly a third of the novel develops the background of the people and the movement, in England, that led to the migration.

People, of course, are the essence of this book, and there is a great gallery of them here, each finely differentiated. The central unit is the Winthrop family, and within that the key figure is the remarkable woman born Elizabeth Fones. She was niece to John Winthrop, Sr., and married one of his sons—but not the one she wanted.

When she came to the Bay Colony with the other Winthrop women she was already a widow with a young child, and her sister had married the man Elizabeth desired. With a complex mixture of emotions, she yielded to the stern insistence of Governor Winthrop that she marry the adoring Robert Feake. Her union with this haunted, tormented, weak, and pitiable man is a second large panel of the story.

Her third marriage brought her the greatest solace, but its circumstances, which were shocking and radical in that time and place, brought her also the most terrible anguish. This is all an amazing story, too little known before. Anya Seton has not distorted or trifled with it, or sought to embellish it. She has clothed the name of Elizabeth, and those about her, with flesh and blood to make them real to us.

The novel is noteworthy for its insights into the Puritan "Bible Commonwealth." Miss Seton knows the courage, conviction, and endurance that went into it, and nowhere does she mock or minimize. But she shows also its aspects of pitiless bigotry, its harsh and tragic distortion of Christianity. The author's portrayal of the persecution and expulsion of Anne Hutchinson is brilliantly executed.

THE same richness of character that makes Elizabeth memorable is expended on the others of her cast. John Winthrop, Sr., embodies the vices and virtues of Puritanism, the complexity and subtlety of which are exploited fully here. Our feelings constantly shift and change toward him. John Winthrop, Jr., one of the truly remarkable men of his time, is sharply

THE AUTHOR: The life of a literary detective is the one for Anya Seton, who deftly compounds clues into facts and these into best-selling historical novels. Like many a sleuth, Miss Seton almost bypassed the trail that led her to Elizabeth Winthrop, the rebellious niece of Massachusetts Bay Governor John Winthrop. It was actually in England, where she was doing research on seventeenth-century migrations to America, that she first crossed Elizabeth's tracks. "I learned that she was a young widow who sailed in 1631 with her small daughter for the New World, but," Miss Seton, a dark-haired, handsome woman, admitted at a recent interview, "she sounded rather dull." She picked up the scent again while digging into her own family's history when, thrice-married and much-censured, Elizabeth reappeared as an acquaintance of her own Colonial ancestors. But it was not until she stumbled upon the fact that the land in Old Greenwich, Connecticut, where she and her husband, Hamilton Chase, live was once owned by the woman whom the stern Governor called his "unregenerate niece" that she became thoroughly interested.

In methodical Scotland Yard fashion Miss Seton set to work. Like her father, who was the famed naturalist Ernest Thompson Seton, she tries to be accurate. "For more than two years I studied over two hundred books, read and reread the five volumes of 'Winthrop Papers,'" said Miss Seton. She spent hours poring over old manuscripts with a reading glass trying to decipher the ornate script. "Handwriting is a real clue to the personality of the writer," she said, flourishing a photostatic copy of a letter written by Elizabeth in 1649. "You can tell she was a woman of strong character."

Miss Seton returned to the scene of her heroine's youth, journeying twice to England, where she located the site of Elizabeth's father's apothecary shop, visited the Suffolk area where the Winthrops lived, and stood beneath Elizabeth's mulberry tree. "Here is something I found in Suffolk," she said, holding up a dark, jagged object. "I carried it all the way from England in the hope that it might be a Winthrop bone." It turned out to be a brandy bottle fragment but Miss Seton seemed quite pleased that it was at least a seventeenth-century one, perhaps even used by the Winthrops before their more abstemious days.

Her chief obstacle in reconstructing Elizabeth's past was the censorship of contemporary references. She came upon letters in which sentences referring to Elizabeth had been cut away, presumably by a Victorian descendant who was ashamed of his not-so-Puritanical cousin.

But present-day Winthrops need no longer wince at the mention of Elizabeth. Miss Seton has sleuthed away the tarnish on the family name. As author of "My Theodosia," the story of Aaron Burr's daughter; the vindicating tale of John of Gaunt's wife, "Katherine," and now "The Winthrop Woman," Miss Seton said, "I do feel like the defender of maligned women!"

—ROLLENE WATERMAN.

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—From the book.

Elizabeth Winthrop—". . . rebellious."

real in his relations with Elizabeth on the one hand, and his father on the other.

Telaka, the Indian servant of Elizabeth; her second and third husbands, Robert Feake and William Hallet; Anne Hutchinson; Patrick Daniel, and Margaret, the third wife of Governor Winthrop, are only a few of the persons richly evoked.

The action shifts to Connecticut and sometimes New Amsterdam. It is John Winthrop, Jr., as Governor of Connecticut, who has the humanity and courage to help rescue Elizabeth and William Hallet from the tragedy to which the Puritan world would doom them.

He sees that "there are many societies and periods of history when the Hallets's conduct would not be shameful, when indeed their fretted love and loyalty to each other might rather be thought brave and praiseworthy." Happily, ours is such a society and period, and we can honor their suffering and strength.

A Crisis of Conscience

"The Return of Ansel Gibbs," by Frederick Buechner *(Knopf. 308 pp. $3.75), is a novel which explores—through the personal crisis of its central character—the ethical and moral problems posed for an intellectual of conscience by being called upon to serve in an administrative Government post. A. C. Spectorsky, author of "The Exurbanites," reviews it.*

By A. C. Spectorsky

ON THE strength of Frederick Buechner's previous novel, "A Long Day's Dying," one might expect something fine and unusual from "The Return of Ansel Gibbs." The expectation is met and exceeded: this is an absorbing, mature, and timely work. That it is also delightful reading is added tribute to its author's skill.

Mr. Buechner's central character, Ansel Gibbs, has been appointed to a Cabinet post by the President. This event precipitates a personal crisis in his life which has long been building: a man of impressive stature, wealthy and well-born, highly cultivated and civilized in the best sense, he has been going through a period of the deepest self-examination and self-doubt. Behind his demeanor of blandly impassive detachment there is a man in the throes of a crisis of conscience, of nerve, and of faith, a man involved in a searching attempt to grapple with the fundamental issues of men and morals, of civilization and government—and his involvement with them. Now, called back to service for the first time since the war, he is unready to commit himself.

Surrounding him most immediately —and each with his own motives for wanting Gibbs to accept the post—are his daughter, Anne; his official hostess, Louise von Lowe; Porter Hoye, a bluff, hard-headed, practical politician who is Gibbs's henchman, and Henry Kuykendall, a saintly minister to the poor who had been one of Gibbs's professors at Harvard, and who exhorts Gibbs to fulfill his destiny as a prophet in the Old Testament sense. Into their lives explodes Robin Tripp, a young and totally charming TV entertainer, a blend of Arthur Godfrey and James Dean, whose program has some of the inquisitorial aspects of "Night Beat." Robin is the son of Rudy, former classmate of Gibbs and a suicide for whose death Gibbs feels some moral responsibility.

Each of Mr. Buechner's major characters, Gibbs especially, is beset by the crucial need to discover—and to face—the real, the inner self. Each, in his way, achieves this goal.

In the week preceding his Senate hearing, Gibbs agrees to appear on Robin's show with his avowed enemy, Senator Edward Farwell, an isolationist right-wing leader, spellbinder, know-nothing. The program is the first of a series of critical encounters for Gibbs—all within the space of a few days—encounters with the present and with the people around him and with his past and his conscience. He is on trial: before his family, his friends, his enemies, and most especially himself; a trial of his own making. It is his coming to grips with himself and contemporary reality—which, for him, includes Robin's seemingly disingenuous emotional involvement with Anne—that constitutes the core of this engrossing work.

There is a deceptive air of ease about this book. There are pages of witty and urbane conversation which are a pleasure to read, but every passage serves to advance the plot, to develop characters that live and feel and interact. Mr. Buechner is an abundant writer: epigrams, aphorisms, skilful and original imagery enliven his prose.

There is a quality of distinction about Frederick Buechner's writing which might best be compared to the gleam of hand-polished old silver—as opposed to the chromium gloss of much of the "sophisticated" writing being done today. There is about his work some of the charming cultivation of the best of Marquand, and Cozzens's capacity to make each incident—however casual or trivial in appearance—emerge as meaningful and illuminating but none of Cozzens's occasionally tortured and involuted marathon sentences. "The Return of Ansel Gibbs" is a better book and a more important one than "A Long Day's Dying" (1950). The hope is that it won't be eight more years before Mr. Buechner presents us with another literary treat.

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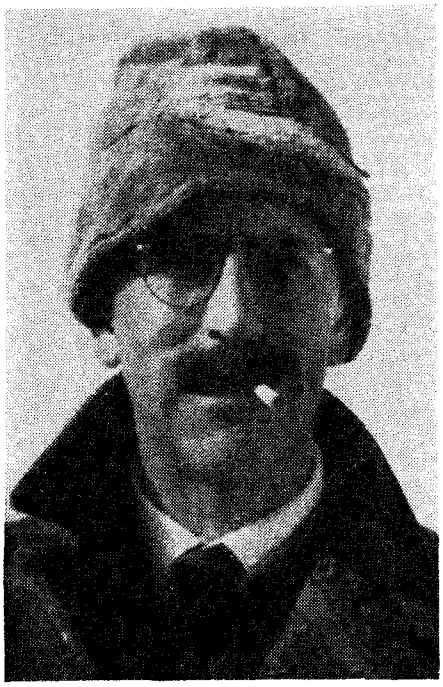
Temptation and Triumph

"The Confession," by Mario Soldati *(translated by Raymond Rosenthal. Knopf. 180 pp. $3), is about a fourteen-year-old Italian Jesuit student who sidesteps the Sin that is Woman.*

By Thomas G. Bergin

ONE of the fields of investigation which has appealed to the post-war novelists in Italy is the legitimate if sometimes slightly morbid one of adolescent psychology. With Moravia it is a recurrent theme, beginning with the "Winter of an Invalid" and coming to full flower in "Two Adolescents." Corrado Alvaro tried his hand at it in a painstaking study of a reluctant seminarist in *"L'età brève."* Now Mario Soldati, long at home in the area of somewhat perverse passions and intellectual melodrama, presents for our attention his precocious and sensitive fourteen-year-old schoolboy.

Clemente Perrier, for the duration of our contact with him in this rather slender novel, is studying in a Jesuit school and undergoing his first alarming and delicious struggles with temptation. Pious, introspective, histrionic, he is regarded by his teachers as promising material for eventual admission into the order, and his mentors and confessors watch over him carefully. Their assiduity leads him of course to magnify his vulnerability to Sin—Sin, according to his instructors, is always Woman—and so to congratulate himself on his victories. But there is, buried very deep and soon to be completely suffocated, a little core of honesty which makes him question whether his triumphs are truly such or really defeats, whether his brave resistance to the flesh may not be in fact cowardice.



Mario Soldati—". . . mischievousness."

The climax comes during a stay at the seashore (as in the case of Moravia's Agostino). Sin presents itself again, incarnate in Jeanette, a young woman in her thirties and a friend of Clemente's mother. The boy feels irresistibly drawn to her and is at once horrified and repelled by the thoughts that assail him, shocked that her flesh can so stir him, inwardly a little complacent that he can feel authentic temptation after all.

The opportunity for ultimate decision arrives in due course—in the hot summer of the Italian Riviera such opportunities are hard to miss—and Clemente makes his final choice between a willing and compassionate Jeanette and his long indoctrination on the Evil that is Woman. And so—at least as the author would have us see it—the ultimate triumph of virtue, which is the ultimate defeat of his manhood, comes about. Sin, *i.e.* Woman, will trouble Clemente no more. Fortunately, he has little Luisito, a playmate, to offer him compensation. Luisito's offering is generous and quite effective; Clemente does not consider it worth mentioning in his confession, and his bigoted grandmother is pleased to know that he has a little playmate to distract him from his morbid dreams. The reader may think otherwise.

Clemente's rather specialized education makes of him a somewhat unusual case, and he is not as "universal" a type of adolescent as some others. Yet in Italy he is typical enough, and his dilemma is real and convincing. There is more irony than sympathy in the author's treatment of his hero, but mischievousness has always been one of Soldati's weapons. I am inclined to think this a better book than "The Capri Letters." "The Confession" is painted on a smaller canvas but I think with greater honesty, certainly with finer art.

—Lotte-Meitner-Graf.

Nayantara Sahgal—". . . compassion."

The "Nearly English"

"A Time to Be Happy," by Nayantara Sahgal *(Knopf. 277 pp. $3.95), is a first novel—about the rich, Hindu upper class—by the author of "Prison and Chocolate Cake." It is reviewed for us by John Masters, who is engaged in writing a series of novels about the history of the British in India.*

By John Masters

THE dominant theme of this novel is stated by one of the characters, near the end: ". . . all the people in our country who . . . had sweated and strained to become nearly English would soon find it had been a hollow race and that there was no longer a prize at the end of it." In the course of stating the variations on this theme other problems are presented, and though there is no climax to the book, no single moment of truth, we see that all the "wise" characters have come to agree, with the gentle first-person narrator, that the resolution lies in the human dignity of the Indian, and service to Bharat Mata, India. The "stupid," on the other hand—those who have sold their inheritance for a British veneer—are going to suffer.

American readers might regard this as trite, but the problem is real enough for that tiny fragment of India, the rich upper class, with which Mrs. Sahgal is concerned; nor has her solution been so wholeheartedly accepted as its unexceptionable virtue might lead one to suppose. There are many Indians besides Mrs. Sahgal's

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BIOGRAPHY

Dumas: Grandpère, Père, and Fils

"The Titans," by André Maurois *(Translated by Gerard Hopkins. Harper. 508 pp. $5.95), is a biographical saga of the Dumas through three generations, from the mulatto general to his grandson, Alexandre fils.*

By Henri Peyre

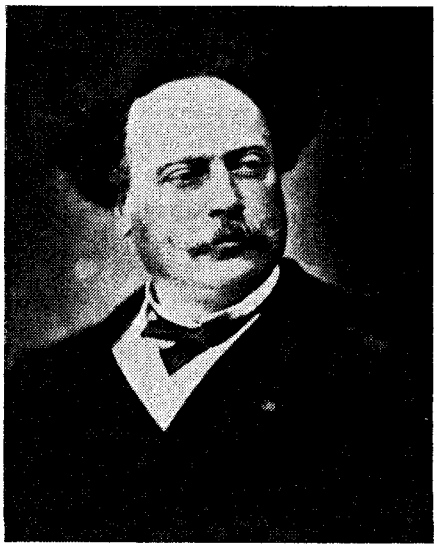
IT IS excessive to call André Maurois "one of the greatest men of letters in modern times," as is done on the jacket of this elegant volume. As a novelist and as a critic, M. Maurois, now aged seventy-three and a modest and refined gentleman, must know that his achievement can hardly be lasting and that he has already been left behind by the tides of changing taste. But he is a polished and extremely solid biographer, with a flair for the significant in men's lives and the knack of an expert teller of tales. After "Lélia" and "Olympio," both more profound psychological analyses than this, M. Maurois has confronted three giants in one big volume.

In a smaller book published by Alfred A. Knopf in 1955, M. Maurois had already conjured up the figure of Alexandre the Great, the author of "The Three Musketeers." He has added more details and a fuller documentation to his earlier narrative of a picaresque career, and he has woven it with the lives of the father and of the son—titans all. The elder Dumas, who died in 1806 at the age of forty-four, a legendary hero of Napoleonic times, was a giant indeed: the son of a French nobleman and of a black slave girl of San Domingo. "Take my advice," wrote G. B. Shaw somewhere, "marry a West Indian Negress. They make excellent wives." A few Frenchmen had done so in the eighteenth century, and their offspring were much admired. General Dumas accomplished feats worthy of Roman annals during the Italian campaign and the Egyptian expedition; when he became restive at Bonaparte's totalitarian ambitions, the First Consul relegated him to obscurity. He resisted even the poison which his Neapolitan jailers made him absorb, but died, a broken athlete in disgrace, unrewarded and unnoticed by the Emperor.

His son grew to adolescence at a time when literature was replacing the army as the quickest avenue to success. He received little schooling, he was penniless, but he was insensitive to ridicule, unhampered by inhibitions, unaffected by any doubts about himself: an irresistible force of nature. From Villers-Cotteret, where he grew up and won the first of his 120 mistresses, he repaired to Paris, worked as a lawyer's clerk, borrowed money, scored a triumph with his melodramas. At twenty-six he sat on the pinnacle of fame, had inadvertently sired a child (the future dramatist and moralist) by a dressmaker eight years his senior, who was seduced as many others were to be. He was so frankly sensual, so good-natured and generous, that he could not resist giving ladies pleasure. Don Juan is quite often a sentimentalist rather than a satanic or vicious débauché.

M. Maurois, for all his venerable achievement as an academician and as the moralizing author of "The Art of Being Happily Married," delights in sketching the prompt surrenders of *jeunes filles*, of Russian, Belgium, and French wives "to whom their husbands had only given the most elementary notions of physical love," and of actresses such as Marie Dorval, praised both by George Sand for her Lesbian ardor and by Vigny as having "an inventive body." Alexandre experienced no difficulty in keeping peace in his harem: he lied naïvely, therefore convincingly. He never bored anybody, because he hated to be bored himself. He rejoiced in spending money on parties and presents and refused it only to creditors. He never said no to pleasure. At the gate of the castle which he erected in Saint-Germain, after that of "Monte-Cristo," and which he inaugurated with a regal dinner for 600 guests, he had his motto engraved: *"J'aime qui m'aime."*

THE crash came, but that ancestor of our teams of script writers produced even more volumes of historical fiction and of lively travel diaries and memoirs (perhaps his finest literary achievement) than he had mistresses: *"Mille e tré"* was not beyond his reach. He never felt fatigue and



Dumas *fils*—". . . sour moralist."

Dumas *grandpère*—". . . legendary hero."

—Bettmann.

Dumas *père*—". . . irresistible force."

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to the end he was hoping he could charm disease and death away with a good tale. He yielded to the inevitable in 1870 and was mourned by Hugo, George Sand, and the last survivors of the impetuous Romantic generation.

His son never quite forgave his father for having made him a bastard and thus exposed him to early humiliation at school. He inherited the bodily strength of his father, his fondness for actresses (*La Dame aux Camélias* started him on the path to glory), idealistic bourgeoises, Russian princesses, and duchesses (he married one). He yearned for the intricacies of moral scruples and the reveries of the "Slav soul" behind the beauty of their modeling, of which he was a connoisseur. But he had a gloomy temper. He was ashamed of the appealing vulgarity of his father and of his pagan unconcern with morality. The son turned into a sour moralist, assailing prodigal fathers, warning society against the shame of exposing natural sons to obloquy, bent upon redeeming women if they had sinned and upon tarnishing the prestige of sin before it was consummated. He did not practise his maxims, and his enemies branded him as "the most immoral of moralists." But he entered the Academy, became a pillar of society under the Third Republic. His plays are no longer acted today. Of the two Dumas who wrote, only the elder was a titan.

The biography of the three Dumas is too long. M. Maurois, who has traveled a long journey indeed since his all-too-short "Ariel," quotes extensively from contemporary reports and letters. His research was extensive and it cost him to omit what might have been omitted to advantage, especially on the younger Dumas, who fails to cut a lively figure in these pages. It is also too anecdotic, and the problems raised by the dramatization of history in Dumas' novels, by the conventional psychology of the characters, by the slipshod style (none of those faults proving harmful to the sweep of the action and to the liveliness of the dialogue) are too summarily dismissed. A literary study of Dumas' best fiction still has to be written. And a sociological study of his immense success and of his influence in molding the view of French history and of France held by millions of his readers is also worth attempting. But the book affords pleasure; it reads as breathlessly as Dumas' novels, and it will satisfy the more fastidious part of the public which wants intelligence along with a little Gallic spice, solidity as well as vivacious charm.

The Omnipotent Commoner

"Naked to Mine Enemies," by Charles W. Ferguson *(Little, Brown. 543 pp. $6), is a retelling of the life of Thomas Cardinal Wolsey, the commoner who made Henry VIII supreme in England as none of his royal predecessors had been. Professor Garrett Mattingly of the history department of Columbia University in New York reviews it.*

By Garrett Mattingly

"HAD I but served my God with half the zeal / I served my king, He would not in mine age / Have left me naked to mine enemies." So Shakespeare (or could it have been John Fletcher?) paraphrased the words ascribed to Thomas Wolsey by his first biographer and loyal servant, George Cavendish. Whether the dying Cardinal said something like them or not, their sense conveys the judgment of his conservative countrymen on the first artificer of the Tudor state. By combining in his own hands the power of the Crown, which he exercised as Lord Chancellor and as the King's spokesman at home and abroad, and the power of the Pope, which he exercised by delegation as papal legate *a latere* in England, and by using all his enormous talents, his overwhelming energy, and his delegated authority to make Henry VIII supreme in England as none of his predecessors had ever been, Thomas Wolsey unconsciously prepared the revolution which was to create the first omnicompetent, completely sovereign state in Europe. He did not plan it so.

—Bettmann.

Cardinal Wolsey—". . . king's spokesman."

It is easiest to understand Wolsey's career if we take it that his first thought was not for some far-reaching scheme of political and religious reform, not even for his own towering ambition, but for the service of his king, his master. The Crown had been the football of the feudal nobility. Wolsey struck down the chief peer of the realm, and elevated the power and prestige not only of the King, but of the King's first minister, far above that of the greatest subject.

In international affairs England had sunk to be a second-rate, almost a third-rate power. Wolsey's diplomacy made the King of England for a time, in appearance at least, the arbiter of Europe. It was a part of Henry's glory that his servant and creature, an upstart without birth or breeding as his century counted those things, should speak as an equal to kings and be served on their knees by dukes and earls. The pinnacle of Wolsey's triumph was dazzling. He went to France in royal state to rearrange the destinies of Christendom in concert with the King of France. He came back to England to sit in judgment on the King his master as the representative of the Pope in the matter of Henry's suit for divorce from his first wife. Then all his policies and all his power came crashing down together. The French deserted him and the grand alliance he had projected broke in pieces. The Pope turned his back on him and his legatine court at Blackfriars was prerogued, never to sit again. And his enraged master, Henry VIII, took away from him the Great Seal, his wealth and his palaces and, had death not prevented, the king would almost certainly have taken his head as well.

The tragedy of Thomas Wolsey, so spectacularly a fall from high estate, so obviously the consequence of that

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125 Years in France

"The French Nation: From Napoleon to Pétain 1840-1940," by D. W. Brogan *(Harper. 328 pp. $4.50), is a tapestry of France—her politics, economics, arts, and credos—for the past century and a quarter. Leo Gershoy, professor of history at New York University, considers Mr. Brogan's study for us.*

By Leo Gershoy

IT HAS long been recognized that anything that Denis W. Brogan writes on France commands attention and deserves wide circulation. Nothing that his gifted pen has turned out merits that attention more, and with it a resounding accolade, than his newest book, "The French Nation: From Napoleon to Pétain." It is in the first place a magnificent, colorful narrative of the evolution of the French nation during the last century and a quarter, a story in depth, an account replete with provocative allusions. It is more than a story. It is a rich and wise commentary (almost too rich for rapid reading) about that history; a series of reflections deriving from the developments and integral with them. Brogan's already legendary learning and wit are at their most impressive in the fascinating tapestry that he has woven, of politics, economics, and diplomacy of course, but also of literature and the arts, religious and intellectual speculation.

In its essentials his story follows the broad lines laid down, especially since the war, by all students of France. It is revisionist history, up to a point, as all meaningful history by the nature of things must be. The Hundred Days of Napoleon I are seen as a reckless and disastrous gamble that cost France dear. The Restoration, criminal and childish in its folly, is a failure, but a failure redeemed by solid achievements, not the least of which were liquidating the legacy of war and defeat, maintaining the large achievements of the Revolution and the Napoleonic era, and bequeathing to its successor a solvent, stable, and powerful country. The Second Empire, and Napoleon III and his "sad lucidity" with it, comes in for a much-needed and balanced revaluation which places it where it belongs in the continuity of the French experience. Most of all, for it constitutes the largest part of the book, the Third Republic is viewed in cool perspective.

Laval—". . . clear-headed scoundrel."

PERSPECTIVE—that is certainly one of the great hallmarks of the author's science and artistry. He does not hesitate to make judgments, to praise or to blame. Historians cannot be neutral where values are concerned, his account tells us; but they can also be humane. Brogan does not compound the divisive loyalties and hatreds that rent Frenchmen with passionate partisanship of his own. Toward the sentimentalists and the bleeding hearts, the doctrinaires and the absolutists of the spirit, especially of the Left, he is impatient and ironic, perhaps gratuitously on occasion. Toward the calculations and the political ineptitude of their leaders, he is scornful, properly so. But he is not blind for all that to the idealism that animated the illusions and the abstractions of revolutionary leaders from Blanc and Blanqui on to the present. When he discusses the horrors of the June Days of 1848 and the even greater tragedy of the Commune of 1871, he gives justice to the ardor of their indignation, the courage of their acts—and the cruel frustration of their hopes.

He is not less understanding of the *mystique* of the political Right or less impatient with the stupidities and pride of the traditionalists, with their irresponsibility, their blindness, and their bigotry. For him neither Dreyfus nor most of the Dreyfusards are knights in shining armor, but he writes eloquent pages on the folly and recklessness of the royalists, the high command, the men of the cloth and of the pen whose *politique* distorted their faith and made it hateful. If the men who generated and regenerated the infectious madness of which they were the first victims arouse his contempt or wrath, his "heroes," for lack of a better word to characterize them, are the hard-headed doers, the realists of long vision who would settle for less, or at least not compromise. His kindest words are for the weary, disillusioned Louis XVIII, the "preternaturally calm" Talleyrand, the intrepid Gambetta, the reincarnated Jacobin, Clemenceau, and, one is almost tempted to add, the clear-headed scoundrel, Laval.

Time and again he recognizes the place of the contingent, of what need not have been, but in the main there is a Racinian tragic fatalism in the story of the crimes, follies, and misfortunes that Frenchmen seemed almost destined to make or undergo. "In my end is my beginning," the motto of Mary, Queen of Scots, might well be, he writes, the motto of the Third Republic. It might well be the motto of the entire period he surveys. Built-in passions and hates always obtained; unresolved problems rose repeatedly in new guises; new problems got enmeshed in the coils of older, divisive emotions. And in 1940 an emotionally drained and bewildered nation paid for the failure of its government to direct those pas-

(*Continued on page* 38)

Child's Game

By Judson Jerome

TICK-A-LOCK rock-a-bye
chopper-chin peeper-eye
Janey with a crooked smile
switched her pony-tail and blew
all three candles peek-a-boo
toddled all her crooked mile
upsy-daisy ring-around
ashes ashes we all fall down
night night sleep tight

we all fall down hold hands around
hands are home fingers steeple
open the door blackbirds soar
all the while a crooked file
of moon rain and memory Jane
hide-and-seek in hearts of people
see the pretty petals close
dreaming comes gaming goes
night night sleep tight

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BROADWAY POSTSCRIPT

The FDR Story

"Sunrise at Campobello" is less a play than it is a few acted-out chapters in the life of Franklin D. Roosevelt. But its author, Dore Schary, has wisely chosen crucial chapters, those that trace FDR's life from its low point, when the then thirty-eight-year-old defeated Vice Presidential candidate was stricken with polio, to rebirth as an active politician when, some three years later, he walked ten steps to reach a Madison Square Garden rostrum and put Al Smith in nomination. Like "The Diary of Anne Frank," Mr. Schary's chronicle concerns itself mainly with the universal and touching inner growth of an individual challenging misfortune. In this case, it is a rich, snobbish Grotonian who in a battle against paralysis acquires the humility and patience he needs to become a great man. Also as in "Anne Frank," our knowledge of the real-life outcome gives a perspective to each little action that would be lacking in a fictitious play.

With no need to glorify his protagonist, Mr. Schary shrewdly balances displays of courage with displays of weakness. If we see FDR show guts in forcing himself first to crawl and then to walk after his polio attack, we also see him selfish and irritable with his family and secretary, foolish in investing in crazy business schemes, and a little too pleased with himself. Furthermore, we see him barely escape being dominated into uselessness by an interfering mother whom he allows to harry his wife. The man's compensating virtues are that he can laugh at himself, he can admit he is wrong, and he has the determination to bring himself up to meet the demands of any occasion. In short, he has character.

These truths inevitably fall short of explicating the enigmatic tenacity and ambition that burned deep behind the jovial Roosevelt mask. Obviously, Mr. Schary has by his selection of recorded incidents and sayings, and by his conjectural filling in, shaped his own personal portrait of FDR. And under Vincent J. Donehue's tasteful direction the leading players contribute as much to this portrait as does the writer.

Ralph Bellamy slides easily into the sound and look of Roosevelt, giving the audience a thrill of recognition at suitably public moments. But what are most memorable in Mr. Bellamy's performance are the times when he is simply playing a human being in a private war against affliction. This FDR is not a heroic but a compassionate figure. Similarly, Mary Fickett makes Eleanor into a ladylike housewife with a mother-in-law problem. Though she has copied the dress, the hairdo, and other externals, her exploration of the situation is her own. And because it is her own it is also ours. Most of the colorful eccentricity in the proceedings is left to Henry Jones, who plays FDR's adviser, Louis Howe. Mr. Jones revels in the refreshing vulgarity and dry shrewdness that were necessary components of the FDR Presidential mixture. And his opponent, FDR's unbudgeable, aristocratic mother, is played hard and clear by Anne Seymour.

Ralph Alswang has designed some convincing period settings in line with the overall policy of not getting "clever" or "artistic" with the FDR material. This policy, which allows the audience to manufacture the comment and the drama, is singularly appropriate to Roosevelt. And while FDR's personal attitudes hardly seem controversial now, Mr. Schary includes them as footnotes to his main story. He indicates that Roosevelt was partial to an occasional (illegal) drink, Shakespeare, the Boy Scouts, world government, equal political opportunity for Catholics, and a progressive Democratic party. Furthermore, he suggests that FDR couldn't resist the big idealistic gesture. At one point Roosevelt and Howe burst into laughter after the former's statement, "In public service one should pursue principles without contemplating the consequences." Obviously, this is both true and absurd. The successful politician pursues principles only after first ascertaining that he has a good chance of getting away with them.

"Sunrise at Campobello" doesn't attempt to resolve these and other questions for us. It confines itself to getting audience recognition and compassion for a human being overcoming a handicap to get back on the road to his destiny. As drama it is unremarkable. But as an intelligently put together and carefully presented scenario it is a good job, and is enjoyable and instructive, no matter what your political affiliations may be.

"Endgame" is the expression checkers players use in the last stages of a match when the number of men still in play is down to a very few. And Samuel Beckett's new play of the same title postulates the world in a similar state. It takes place in a bleak purgatorial limbo, where a blind invalid named Hamm awaits the end. With Clov, a servant who is attached to him in the same pitiful way as was Lucky to Pozzo in "Waiting for Godot," Hamm engages in a dialogue on Nihilism as he hangs on between bloody-awful life and flavorless death. Along the way Hamm's mother and father, who have been living in two ashcans, also die quietly. In a different production we might rejoice in the toughmindedness of the protagonist or laugh at the playwright's ingenious ironies and jokes. But, as presented, there is nothing but thick gloom occasionally relieved by Hamm's pleasurable recall of a sadistic moment or his temporary ecstasy as he relieves himself. It is "endtheatre."

"The Body Beautiful" is a diverting musical comedy about the fight game. Although writers Will Glickman and Joseph Stein have relied heavily on the good old-fashioned formula of love-at-first-sight and song-cue situations, the formula still works. And the songs by Jerry Bock and Sheldon Harnick are catchy and clever. "Fair Warning" is a haunting composition which makes a serious comment on marriage, "Blonde Blues" pokes fun at the American male's obsession with well-stacked blondes, "Art of Conversation" does the same for his making time under the guise of intellectual conversation, "Nobility" is a satirical song in the "Threepenny Opera" tradition, "All of These and More" is a sure pop-tune favorite, and "Uh-Huh, Oh Yeah!" is the most charming juvenile-delinquency number yet written.

Director George Schaefer has done a wonderful job of staging; his comedian, Jack Warden, blends gag and dramatic performance into one convincing character. The scene in which Mr. Warden humiliates himself by entering a steam room fully dressed to try to close a deal with a smug big-shot, and is tortured not only by indignity but by the heat, is the most excruciatingly funny three minutes on Broadway. Lonnie Sattin has a rare mixture of likeability and exciting singing voice. And the kids are terrific and happily un-self-conscious. William and Jean Eckart have designed their usual symphonies of girders and brightly-painted construction elements, including a sensational boxing arena in full action. "The Body Beautiful" has its share of listless moments and its aims are limited, but it serves up a real good time.

—Henry Hewes.

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TV AND RADIO

"Live from New York"

IT WOULD seem courageous, perhaps even audacious, for a live television program to undertake a dramatic adaptation of Thornton Wilder's novel "The Bridge of San Luis Rey." "The Bridge" isn't a lengthy novel: it measures only 34,500 words—a mere preface, by the gargantuan standards of contemporary best-sellers. But a real challenge lies in retaining something of the enchanting power of the author's urbane, poignant, stoic narrative.

The recent CBS-TV Dupont Show-of-the-Month version, which we are here considering, scrapped Mr. Wilder's "tempered, classic" prose entirely. But if the ninety-minute production from New York left us exclusively with Mr. Wilder's people and their story, it still turned out to be unusual, first-rate television drama. The credit for this must go, I think, chiefly to the fact that the presentation was live rather than film. The adapter, Ludi Claire, deserves congratulations for organizing effectively this complicated tale of five eighteenth-century persons who die in the sudden collapse of a crude bridge over a deep gorge near Lima. It was no small achievement to make playing scenes out of the episodic tangle of relationships, even if the characters were simplified—in most cases, at the cost of a clear understanding of their motivations and depth. For example, the flamboyant actress, Perichole (Viveca Lindfors), was pictured as renouncing the theatre after a soul-stirring visit to the wealthy, eccentric Marquesa de Montemayer (Judith Anderson), whom she had offended by ridiculous mimicry. But in the book she was a much more complex individual who had wearied of the stage and wanted a "new life."

—*CBS.*

Judith Anderson and Eva Le Gallienne.

The cast which, in addition to the players mentioned above, included Eva Le Gallienne, Hume Cronyn, Kurt Kaznar, Theodore Bikel, Steve Hill, Rita Gam, and Peter Cookson, generally made convincing performances out of profile material. The most illuminating characterization was that of Judith Anderson as the Marquesa: a miserable, pitiful mother living in a drunken stupor of rejected despair. The scene in which the Marquesa, speaking to Perichole, plays out her fantasy of pain, reconciliation, and forgiveness takes its place as a memorable moment in TV. A very considerable share of the drama's success was earned by Robert Mulligan, the director. This gifted young *regisseur* demonstrated, as he has on other TV occasions, an uncommon ability for evoking sensitive, eloquent, and integrated performances from his cast. It was fortunate that he was chosen to direct "The Bridge" on TV, for he works in terms of people, not cameras.

The scenery was excellent, suggesting to the eye much of the quality of Peru's elegant and sophisticated eighteenth-century Spanish-American culture. As for the celebrated bridge, one took this with a discreet suspension of belief. A triumph of live television technique, no doubt, but one saw and crossed it with steps of imagination; it was impossible to be literal about it. Fortunately, it was not necessary. If you failed to get the human beings groping toward each other for love—failing, suffering, and rising again to reach for it on another level—you gained nothing of value from this "The Bridge." In the continuing debate over the spontaneity of the performance, live vs. film, a point was scored here for live. A CinemaScope film can give you the vast impact of the bridge, the gorge, the city, and the land. The novel gave us Thornton Wilder's style and instinct. TV, in its adaptation, could hope at best to offer, at close range, the people and their passions. This "The Bridge" did. "Live from New York"—in the right hands—still means potent magic.

—ROBERT LEWIS SHAYON.

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SR GOES TO THE MOVIES

Witnesses and Peeping-Toms

IN A way it's too bad Agatha Christie, that master of the logical surprise, did not write her **"Witness for the Prosecution"** (United Artists) directly for the screen. No matter how effective it was as a theatre piece, it makes an even better movie—a tense, mystifying melodrama full of fascinating odd-ball characters and intriguingly inexplicable situations. Inexplicable, that is, until Miss Christie rings down a series of curtains, one more ingenious than the last, that clarify everything, that answer all the clues and leave one grinning idiotically for not having seen it himself all along. But once the cat is out of the bag, once the audience knows who done what, the fun is over. And the chances are that after a year or so on Broadway and some extensive road tours, the tricks in "Witness for the Prosecution" are familiar to a considerable number of people—not merely those who saw it but those who heard all about it from their spoil-sport friends. For those who have managed to retain their innocence, this film should prove one of the most satisfying mysteries in years—more logical than "Diabolique," more ingenious than "The Man Who Knew Too Much." For the others, there is still the not inconsiderable pleasure to be derived from seeing the same story told with new techniques and a fresh, skilful cast.

Actually, as a further indication of just how well Agatha Christie spins her tales, much of the new material added by Billy Wilder and Harry Kurnitz in adapting her play for the screen proves quite unnecessary. The play started right off at the heart of the matter, a young man in a jam who needs a lawyer badly and succeeds in winning the confidence of one of the best. The film, on the other hand, spends a good half-hour on amiable byplay between the ailing barrister (Charles Laughton) and his peckish nurse (Elsa Lanchester), brings in an unnecessary flashback to show the young man (Tyrone Power) with the rich widow he is suspected of murdering, and another prolonged episode describing Power's first meeting with his wife (Marlene Dietrich), an entertainer in a cheap cafe in wartime Germany.

Once these preliminaries are out of the way, however, and the trial has begun, Wilder swiftly converts the crowded courtroom at Old Bailey into a tense arena of shifting loyalties, mounting suspicion, and high drama, combining camera and script with top performances to prevent his film from ever bogging down into tired courtroom clichés. And Miss Christie's surprise revelations, following hard on the trial itself, provide a rousing finale. Laughton, perfectly cast as the shrewd, eccentric lawyer, turns in a memorable performance, with Miss Dietrich not very far behind him. In fact, she has one scene . . . But then, I must not give the plot away.

* * *

When Otto Preminger proudly announced that he had purchased the screen rights to Françoise Sagan's **"Bonjour Tristesse"** (Columbia), there were many who said he could never make a movie out of it. And, unless one insists on being strictly literal, they were right. Not that most of the unsavory situations in Mlle. Sagan's slender shocker have not been preserved. Indeed, Preminger has added a few touches of his own. But the resulting film is repellent—even slightly obscene—in the way that window-peeping is obscene. It is true that some of that particular kind of nastiness derives from the book itself. But where Mlle. Sagan seemed to be, in effect, window-peeping on herself, Preminger maintains a cold, itchy detachment. He feels nothing for his central character, a seventeen-year-old girl living through a special hell of her own devising; he is hardly any more sympathetic toward Anne, the older woman whose romance with her father young Cecile cruelly and spitefully destroys. In fact, whatever warmth does exist appears to be directed toward the father, an amoral, spineless *roué* who is selfishly prepared to sacrifice any woman—his own daughter included—for the pleasures of the moment. As played by David Niven, he is the only person in the picture drawn with either charm or individuality.

But tastelessness is only one fault in this film. Its structure is clumsy, with present-day scenes shot in black and white and Cecile's recollections of "that summer" in Technicolor; these leaps backward and forward in time constantly throw the narrative off balance. Nor was Arthur Laurents, who wrote the script, any more successful in providing dialogue for his characters. The lines are often stiff, often trite and, in the inner monologue sequence in which Cecile finally decides to let Anne discover her father's rendezvous with a young charmer, they are downright awkward. Even Deborah Kerr, accomplished actress that she is, occasionally seems nonplussed in the role of Anne. And if Miss Kerr can be nonplussed by Laurents's dialogue, imagine what it does to Jean Seberg, the Cecile of this story! Preminger, apparently, has not yet succeeded in convincing Miss Seberg that she is an actress. It seems hardly worthwhile adding that the background views of the Riviera are extremely beautiful.

* * *

As a kind of trailer to the promised appearance of the Bolshoi Theatre's famed dance company in this country a few months from now, **"The Bolshoi Ballet"** (Rank) provides a generous sampling from its current repertory—including a stunning (if somewhat truncated) "Giselle" danced by Galina Ulanova. What strikes one forcibly in this record filmed on the stage of Covent Garden during the company's London engagement is the superb maleness of its male dancers, the breathtaking technique of its ballerinas, and the curiously old-fashioned, bathetic gestures employed by both in their pantomimic passages. As a document it is invaluable, preserving the intensity and flair of an actual performance through a camera technique that does away with the innumerable starts and stops of conventional movie making.

—ARTHUR KNIGHT.

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A cryptogram is writing in cipher. Every letter is part of a code that remains constant throughout the puzzle. Answer No. 764 will be found in the next issue.

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—NFUHKYO.

Answer to Literary Crypt No. 763

Radicalism is but the desperation of logic.

—LAMARTINE.

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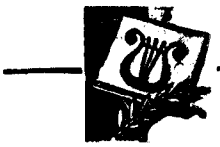

MUSIC TO MY EARS

Mödl as Isolde, Copland as Conductor

ANYONE curious to know why the first fourteen weeks of the Metropolitan Opera season (more than half its length) passed without any Wagner had a perhaps too graphic answer when Rudolf Bing's first venture of the year found both Ramon Vinay and Albert Da Costa singing Tristan before the evening was over. Generally speaking, German tenors have rarely been in such short supply as they are today. Good ones are rare, very good ones unknown, great ones non-existent. No one has yet devised a way of performing Wagner without one, desirable as that might be.

Vinay's recent career has increasingly tended to vocal difficulties, but nothing like a misadventure in mid-performance. His first act was a model of intelligent demeanor (aside from a makeup that made him the most elderly Tristan since the dim-pictured Albert Niemann of the 1880s), with a commanding presence, and tight vocalization. The sound was strained but not unpleasant. A flurry of backstage activity prior to Act II made his continuance questionable, but he chose to go on, literally "sweating out" the difficulties by half-voice, finessing, and a more than occasional parlando. He managed a real outburst to bring the curtain down with a denunciation of Melot, but Rudolf Bing made a wise decision by sparing Vinay (and the audience) an attempt at the throat-tearing third act. The alternative was Albert da Costa, who had never sung a note of Tristan on stage before, but performed well enough to keep the performance going.

This unfortunate crisis was deplorable not only for the singer involved, but also for Martha Mödl as Isolde, Irene Dalis as Brangaene, Walter Cassel as Kurvenal, and Otto Edelmann as King Mark, all of them new in these parts to a New York audience. Unquestionably, the best was Mödl, whose Isolde is a current Bayreuth standard and whose artistry, assurance, and discipline honor that background. Miss Mödl's mezzo origins are evident in her rich low and middle range (an area where Isolde spends a good deal of her time), but she did not flinch at the top C's in Act II, all of them clearly marked if not joyously sustained. Thus, she belongs in the forefront of very good Isoldes New York has heard lately, if greatness is still elusive. The most prominent lack was a real quality of womanliness, for at best she is impressive rather than magnetic. But she has rare musical sensitivity and a feeling for ensemble which asserted itself almost manfully in Act II when she took over as much of Vinay's burden as any true colleague could.

If Mödl was almost as good as one had hoped, Miss Dalis was better than anyone could expect after her Amneris and Eboli. However, these were clearly not parts for which the California mezzo's schooling in Germany had prepared her. Her Brangaene was assured from the start, with a vocal reserve that let the voice ring beautifully in "Einsam wachend" during Act II. Because of Mödl's particular background, Isolde's middle range was richer than Brangaene's, but Miss Dalis put her future in a new perspective with this well-studied effort. As Kurvenal, Cassel also lifted himself into a new artistic category, for a singer who can follow his Scarpia with a German role on this level is clearly one to be cultivated. Edelmann dressed his Mark rather youthfully, and he lacks the real dark richness of voice for the part, but, as always, he made a beautiful sound.

The previously unnamed intermediary between stage and audience was Fritz Stiedry, who did not translate his knowledge into effective leadership over a score of this length. The instrumental commentaries (especially the preludes to Acts I and III), which should be a source of atmospheric preparation, were rather pallid and understated, the occasional climaxes — however effective — disproportionate to what preceded and followed. He did what he could to offset Vinay's deficiencies in Act II but, with or without them, "Tristan" at the Met calls for a new surge of leadership.

AARON Copland's face had been familiar to local concertgoers for nearly three decades before he turned a well-tailored back to them for the first time at a recent Philharmonic concert. As guest conductor of his own "Outdoor Overture" and Symphony No. 3, the results showed so much of certainty and spirit, clarity and flair that it would not be surprising if he broadened his activities to include the music of others (Alexei Haieff's piano concerto is already in his "repertory").

None need be surprised that so well-disciplined a musician as Copland deferred his formal debut as a conductor until he satisfied his own self-critical standards, but it is worthy of mention that he met the challenge more successfully than Stravinsky did at a younger age. He established immediately that the Copland preference in sound is a simple, candid tone neither lacking in vibrato nor wavery with overtones. His brass had punch but not ear-stabbing insistence, the woodwinds were blown true, in a total balance that made forcing unnecessary. His treatment of the percussion in the Third Symphony merited special comment, for its assertive part in this assertive work never transcended musical purpose. I share the common suspicion that Copland has overwritten his brass in the finale, but might we not suspect as much of Sibelius in his Fifth Symphony if he had grown up among us? Let us be grateful we have a composer with Copland's conviction, and hope he will be a regular visitor to the Philharmonic's podium.

The excitement of the evening was sustained to its end, thanks to Leonid Kogan's spirited performance of the Lalo "Symphonie Espagnole." I rate him as 60 per cent musician, 40 per cent virtuoso, which is disproportionate in terms of this work, but he has zest and vivacity in abundance to adjust the balance. At the week-end broadcast he played the G major (No. 2) concerto of Mozart with equivalent taste and rhythmic dash, to a result higher on the musical scale. He profited also from a better-adjusted orchestral background from Dimitri Mitropoulos than Franco Autori had provided as his unscheduled alternate in the Lalo.

CAMILLA WILLIAMS's vocal gifts were put to the test of a Town Hall recital during the same period with questionable results. In the six years since she ventured a similar program previously, Miss Willams's voice has broadened perceptibly, but she did not convince me that her musical imagination has matured proportionately. As heard in a sequence of Italian (Vivaldi) and German (Mozart-Schubert) material, Miss Williams rated admiration for diligence, for earnest application and unflagging effort, but real communication was mostly lacking.

Her thorough ground-work took care of most technical hazards in Vivaldi's "Pastorella," in a Mozart cantata ("Die ihr' des unermesslichen Weltalls"), and such Schubert songs as "Im Abendroth" and "Gretchen am Spinnrade." Their character was too little differentiated, however, nor was there the kind of immediate identification with situation and atmosphere which are the essence of good recital art. Sergius Kagen provided capable support at the piano.

—IRVING KOLODIN.

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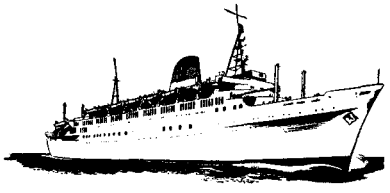

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Way Down Yonder

THOSE who will be attending the party at New Orleans this week may well come home wondering why the burghers of that ancient settlement don't suffer the *crise de foie* in the manner of the Strasbourgeois, the Lyonnais, the Dijonnais, and other practitioners of pluperfect gastronomy. Having recently explored the region I have come home with the conclusion that none except the aforementioned citizenry, and perhaps the Danes, has a keener aptitude for groceries than the local river folk who have perfected a cuisine called creole, a combine of French, Spanish, Indian, African, and you-all.

It certainly opened my eyes the other morning to be handed the breakfast menu of the famed establishment called Brennan's and to find imprinted thereon the choice of eight eye-openers, a suggestion of assorted champagnes and rosé wines, and such dainty tidbits as a breakfast sirloin with béarnaise sauce, *escargots au buerre,* trout *vin blanc,* pompano toulouse, and eggs hussarde, benedict, *à la* Turk, and Sardou. A notice on the bottom of the card, which somewhat unnerved me, suggested a breakfast as it was done in the "leisured antebellum days: an absinthe Suissesse, a Creole cream cheese, an egg Benedict, a hearty sirloin with fresh mushrooms, hot French bread and marmalade, and a chilled rosé wine. For the finale, *crêpes Suzette, café au lait,* and a Cognac snifter. Important: Don't Hurry." Don't *hurry*? For heaven's sakes, don't move. Just sit there and nurse your lumbago.

I could only presume that nobody sips unlaced orange juice down in the Delta. Not when they can get a Petit Orange Brûlot, "a quaint cup made from an orange holds the cognac. Wonderful bouquet." As the management announces, "Breakfast is served any hour. Come as late as Midnight."

For the popular price of $1.75 a well-seasoned German establishment named Kolb's on St. Charles St. will be happy to dish up straight orange juice, a crabmeat omelette, a rasher of bacon, hot biscuits and jelly, and a tank of coffee. While dallying with this assortment until it is time for lunch, a visitor can survey the fans suspended from the ceiling which turn on the most complicated set of wheels, lathes, belts, and drive-shafts since the invention of the watch.

Naturally, nobody can escape New Orleans without looking in at An-

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DIPLOMATIC AUTHORS

All but one of the following American writers served his country in a foreign diplomatic post (the exception was appointed but did not serve. Elizabeth Mills of Wichita, Kansas, asks you to make the correct identifications. (Dates are given when the name of a country is repeated.) Credentials issued on page 44.

1. Joel Barlow	( )	Consul at Tunis
2. Richard Henry Dana, Jr.	( )	Consul at Liverpool
3. Nathaniel Hawthorne	( )	Minister to Spain (1877) and minister to England (1880)
4. John Hay	( )	Minister to Spain (1842)
5. William Dean Howells	( )	Ambassador to Italy
6. Washington Irving	( )	Ambassador to Great Britain (1897)
7. James Russell Lowell	( )	Ambassador to Court of St. James, First World War
8. John Lathrop Motley	( )	Named minister to England by Grant in 1876, but Senate failed to confirm
9. Thomas Nelson Page	( )	Consul to Venice
10. Walter Hines Page	( )	Minister to Austria
11. John Howard Payne	( )	Secretary of legation at St. Petersburg and minister to Germany
12. Bayard Taylor	( )	Minister to France

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toine's which, once the casual stroller is done with the main room, moves off in a dozen directions into a maze of alleys and corridors which would have lost Eliza's bloodhounds at the first turn. The walls that decorate the route are lined with all sorts of memorabilia such as a clipping reading:

Antoine—The J. P. Morgan
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Connoisseurs of all lands
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Since the wine list at Antoine's opens up to the approximate size of a twenty-four sheet poster, it was only fitting that the wine cellar turned out to be a cave at least a block long. I was, however, somewhat disquieted to find, on the day I peered down the rows of supine bottles, to find a case of Pepsi Cola reposing on the floor.

—*Lambert from Lewis.*

Antoine's—". . . *is* New Orleans."

One of the advantages of Antoine's giant wine list is its vintage chart which dates all the way back to 1926, with every year graded from 0-1 (very poor) to 9-10 (very great). Waiting for the oysters Rockefeller, a dish originated by Antoine's, one could only look back upon the disaster of 1930 when red Bordeaux, white Bordeaux, red Burgundy, and white Burgundy all ranked a fat 0, and Champagne and Moselle scored a slim 1. It was a year to disremember.

Antoine's 1840 Room is retained just as it was when the restaurant opened. The only things that have been added are the programs of dinner meetings held in its precincts, such as the conclave of the membership committee of the New Orleans Chess, Checkers, and Whist Club which convened for its second annual banquet here Saturday, April 6, 1901.

Among the assorted restaurants which I invaded while in New Orleans, Antoine's was the only one which supplied me with a menu printed entirely in French. Among *les spécialités,* the entries that caught my eye were *le gombo créole, les*

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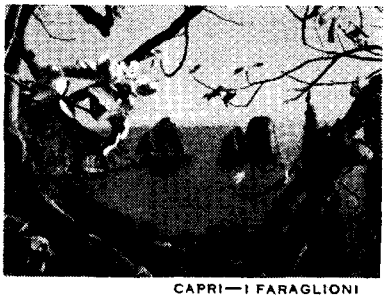

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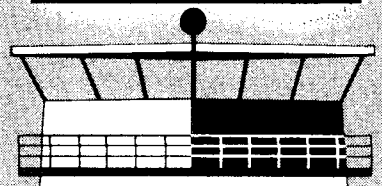

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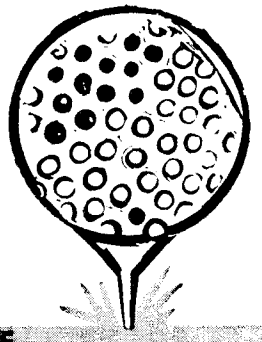

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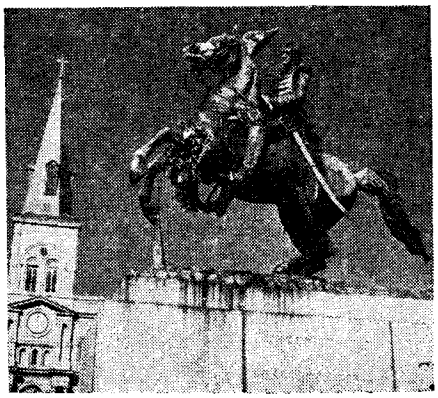
crabes mous frits, as well as *les crabes buster grillés maître d'hôtel.*

In all this talk about Antoine's, a subject which, it seems to me, was rather amply covered some years back by Frances Parkinson Keyes, I don't want to lose sight of Commander's Palace, which has been going since 1880 and is ensconced—it looked to me rather permanently—in a rather typical New Orleans house. Whole dinners are available here, well within the four-dollar bracket, which include such regional *délices* as six oysters Bienville and a stuffed flounder, shrimp remoulade and soft-shell turtle stew, or putting it the other way around, turtle soup and shrimp Orleans.

Commander's Palace, which like all restaurants in the vicinity has access to the tons of oysters reposing in the Gulf of Mexico, serves them up scalloped, pan-roasted, en brochette, fried, poulette, Rockefeller, Bienville, or Kirkpatrick. It also does pompano *en papillote* and chicken *en papillote,* which is to say, in the bag. Customers who find themselves in the bag have probably been sampling the local explosive, or sazarac, which is largely bitters, bourbon, and sugar served in a chilled old-fashioned glass that has met with absinthe and lemon peel. The absinthe, to keep within the limits of the law, is the unlethal variety.

Absinthe, or a reasonably exact facsimile, being such a popular flavoring down here, there is even an Historical Old Absinthe House which one may visit either in quest of culture or a cup. It stands on the corner of Bourbon and Bienville, its interior walls



—*Lambert from Lewis.*

New Orleans's Statue of Andrew Jackson.

are papered with calling cards of almost every curious or thirsty type who ever came to town, and a plaque outside calls attention to an alleged meeting held on the premises between General Andrew Jackson, Governor W. C. C. Claiborne, and the pirate Jean Lafitte to plan the defense of New Orleans, a battle fought on January 8, 1815.

Jackson sits astride a horse in Jack-

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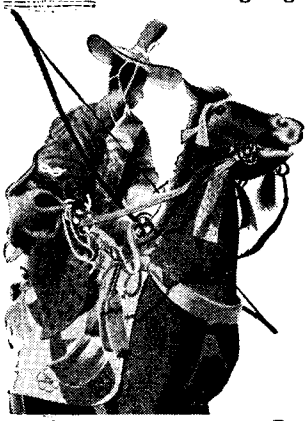

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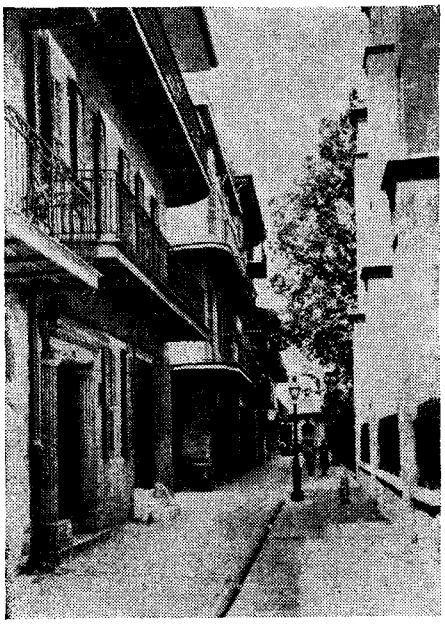
son Square, the heart of the old city, once known as La Place d'Armes. Artists work on the sidewalks, in front of the park's gates, and a quaint photographer will snap your picture, using a quaint Polaroid on a tripod. Across the street is the Cabildo, which



Pirates Alley in the French Quarter.

was the seat of the Spanish government in Louisiana and the place where the territory was ceded first to France and from France to the U. S. in 1803, giving the young republic all or part of seventeen new states. It is now a state museum, and its prime acquisition is a death mask of Napoleon made by his personal physician at St. Helena forty hours after his death.

In making one's way around New Orleans, which nestles in a crook of the river, there seems to be no such thing as north, south, or any other commonplace direction. One is directed to travel uptown and downtown, or lakeside and riverside. An island in the middle of an avenue is not called an island, but a "neutral ground." As for the city's most publicized boulevard, Basin Street, it is a former red-light district whose lights have long since flickered out, and there is nothing that marks it now but the back of the city auditorium, St. Louis Cemetery No. 1, and a statue of Simon Bolivar, the first of a series of statues of South American patriots. The public-works people are being very careful with statues ever since the time some work was being done around the stone likeness of Robert E. Lee. A fence was put up and a sign hung which read "Reconstruction!" It lasted until the first outraged Daughter of the Confederacy could reach a phone. Then the roof fell in at City Hall. —Horace Sutton.

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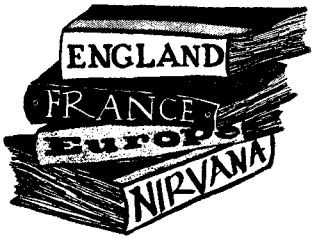

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Materialistic Idealist

"Sparks Off My Anvil: From Thirty Years in Advertising," by James R. Adams *(Harper. 171 pp. $3), offers some guiding principles as well as some sage observations, not only on the specialized business world in which the author lived and worked, but on life and people and work in general.*

By J. R. Cominsky

THIS is a book for the whole human race, not merely for that small segment of it which is described on the jacket as "advertising managers, marketing executives and agency personnel from vice presidents to junior copy writers."

Like the author, it is unpretentious and honest, and reflects the qualities of mind and heart of one of the titans of advertising, who labored mightily for thirty years in the vineyards of the automobile makers as a simple man, always seeking to know more and to understand better his fellow humans. To each day he gave his talents so that there could be a material world of such strength that the other ingredients of a full and happy life could flourish in it. He saw no contradiction in the fact that one had to make money to give full expression to his love of family, his dedication to books, his lofty idealism, and to creating a physical setting that made human beings more dignified, and thereby more anxious to live up to their responsibilities.

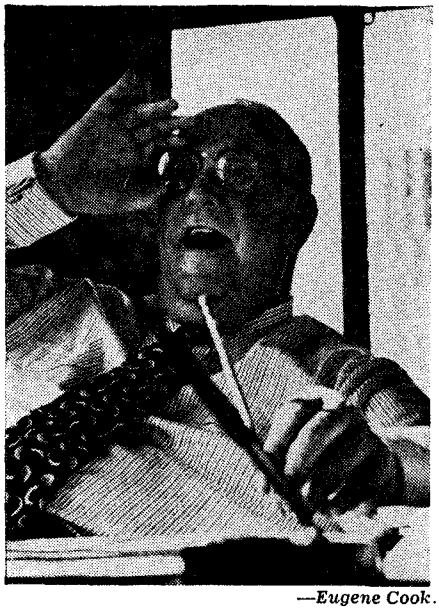
There is much to gain from learning about the lives of men like James R. Adams, and there are even more riches in reflection about them. Something so basic and so down to earth in their day-to-day thinking comes through that one immediately realizes that they would have succeeded in any occupation or profession. In this case, advertising and the automobile industry—two tremendous pillars of American economic supremacy—were the beneficiaries. But Mr. Adams would have made his mark and left a great legacy if destiny had made him a minister or a bank president.

What does Mr. Adams deal with in man? First, he turns to "the creative mind." What is more important in this world of ours to meet the challenges of government, education, business, communications, health, housing, transportation, conservation, as well as to continue in the world of the arts those inspiring and refreshing activities that are as necessary to man as food, clothing, and shelter? Mr. Adams says: "Creative talent typically shows up early in life." . . . "Creative work is like dieting—it is an individual business." . . . "I don't see any point to the retirement of a truly creative person. He will keep it up anyway—and he might as well get paid for it!" . . . "Ideas are the most elusive things in the world." . . . "It is impossible to place too much emphasis on the necessity for wide reading . . . reading fills the mind with thoughts and ideas and stimulates the creative flow." All this in a period when books have more to say than ever before and find too much sales resitance.

Second, he takes up the need for simple and clear writing. As our educational machinery grows larger and more complicated, here is an area that grows progressively weaker. Mr. Adams says: "Compression is the great art." . . . "The cardinal sin of advertising writing is boastfulness." . . . "Truth will show through in the written word." . . . "When you get over the thrill of seeing yourself in print, it's time to quit writing." . . .

IN MR. ADAMS's scrutiny of advertising in the areas of strategy, copywriting, media, etc., two points stand out that undoubtedly will stir some discussion and controversy in relation to present advertising trends: (1) "It may be that more advertising money is wasted through reaching too many people than from any other cause. So many advertisers feel that they must reach the whole world, when one-tenth of the world would be too much for them." . . . "It is possible to do so much advertising that a negative reaction sets in . . . People resent undue commercial intrusion upon their time and attention." (2) "I have often wondered why more women don't enter the creative side of advertising. It is a business in which a woman's sex ought not to handicap her."

Fourth, he distills a lifetime of reading, thinking, and writing into some fundamental beliefs. Mr. Adams says "Words are the vehicles on which thoughts ride. Until it can be expressed in words, there is no thought. It may be a glimmer, a hunch, or a hope, but not a genuine thought." . . .



—*Eugene Cook.*

The late James Adams—". . . unpretentious, honest mind and heart."

"There is a tremendous difference between reputation and notoriety, yet many people confuse the two." . . . "Truth usually has a quality about it which makes it believable."

With this kind of philosophy, and an epigrammatic style, an Indiana farm boy, who all his life snubbed the typewriter for a soft-nosed pencil and a blank sheet of paper, built a public image of the Cadillac automobile that made it what is probably the most successful and most admired motorcar in America. For young readers who would like to emulate him, here's the last word from Mr. Adams himself:

"To succeed in advertising you have to have in you a bit of the evangelist, a touch of the trial lawyer, a little greed for money, the ability to play emotional poker, a small lust for position, and a good chunk of creative ability. Some successful creative advertising men may deny this; but they have all these things in common—and many more. They're a breed of cats, so to speak."

"Sparks," indeed—some of them big enough to illuminate the darkest corners of a multitude of minds.

YOUR LAND AND MINE: Radio scripts are apt to lose something in the translation when collected and published in book form. This is true even in the case of such a well-known and distinguished commentator as Henry J. Taylor, whose inspirational weekly radio sermonettes were sponsored for some eleven years by the General Motors Corporation until President Eisenhower named him a year ago to be U. S. Ambassador to Switzerland. But at least the seventy brief Taylor-talks that have been selected and published under the title **"An Amer-**

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ican Speaks His Mind" (Doubleday, $3.95) do constitute a representative cross section of the simple, forthright credo which long served as the Ambassador's familiar stock in trade.

It is a credo centered on two typically American points, patriotism and the benefits of the free-enterprise system of doing business, politically conservative in slant and (except for one or two straight reportorial pieces included here, such as a first-rate account of the inside of an H-bomb plant) presented largely in the idiom of "positive" thinking recommended by Norman Vincent Peale and Dale Carnegie.

With the basic elements of Mr. Taylor's credo—patriotism and free enterprise—few would want to quarrel. These things do need to be restated frequently, and in some such direct and inspiring way. And yet when it comes to finding acceptable answers to all of today's complex and baffling problems this sort of approach has its shortcomings. There is no real continuity in the succession of more or less unrelated talks reprinted here, no development, no close analysis. One encounters all blacks and whites, no intermediate grays, few evidences of doubt, few qualifying comments or second guesses, like most of us are prone to.

Indeed the over-all impression of these pages is of a smooth and well-planned industrial house organ, designed more to indoctrinate than to stimulate or inform. And that is something which comes off less effectively between hard covers than over the air. —SAMUEL S. STRATTON.

FOURSCORE AND TWO: Walter Locke is a gentleman of eighty-two who for twenty-seven years was editor of the Dayton (Ohio) *Daily News*. When he retired from this post in 1954, he continued his five-days-a-week column, "Trends of the Times," which he had been writing ever since joining the *Daily News* in 1927. He was born in the West Virginia mountains, and in 1884, when he was nine years old, he went with his family to the Nebraska plains. The account of his boyhood and growing-up years in these diverse areas occupies much of his autobiography, **"This World, My Home"** (Antioch Press, $3), a modest, objective little book of considerable charm—a sort of exercise in compressed regionalism with universal overtones. It is an honest and capable job, a period genre piece, an agreeable mixture of reflection and anecdote. Brooks Atkinson's introduction characterizes Mr. Locke as "an American sage who has more knowledge than most people and a deeper perspective than any man I know." —JOHN T. WINTERICH.

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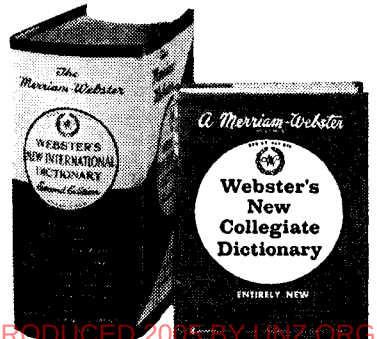

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Nations in Evolution

Continued from page 25

sions, those hates, the thoughts and the faith to constructive ends.

Yet—and here Mr. Brogan's sympathy and wisdom are at their highest—the other side of the story comes out clearly from his pages. In the midst of all the political failures, France retained her vitality and her courage; French men and women did not renounce the high exultation of living, their search for fresh ideas, their joy in artistry. This, for all the melancholy record, is the final impression that the reader retains from a work that is learned and wise, compassionate without mawkishness, disenchanted but mellow in its acceptance that in this best of all possible worlds, evil is a necessary element.

Complex Amalgam

"Adenauer and the New Germany: The Chancellor of the Vanquished," by Edgar Alexander *(Translated by Thomas E. Goldstein. Farrar, Straus & Cudahy. 300 pp. $5.25), a comprehensive consideration of* le maire de Cologne, *paves fresh paths to political thought. The book is reviewed by Quincy Howe, radio news commentator and author of "A World History of Our Times."*

By Quincy Howe

WHY do Germans, when they begin to write about ideas, men, and politics, write this way? "Only the sociobiographical presentation, combining the methods of ideohistorical analysis with the historiosociological interpretation, can lead to a deeper understanding of these problems." Does their language imprison them in abstraction or has their passion for abstraction warped their language?

The author of this ideohistoriosociobiographical study of Chancellor Adenauer and his work is a German-born Roman Catholic who left his native country when Hitler came to power and who has written nine other books on contemporary Christianity, Socialism, Europe, Russia, and the Middle East as well as a study of Hitler. Edgar Alexander knows how to organize his ideas. He has a humane and timely message to impart. But American readers—if this one is any criterion and any judge—will find that he is more inclined to use words to becloud rather than to clarify his meaning. If the outside world found it hard to grasp the full import of Hitler perhaps that was because to non-Germans "Mein Kampf" was unreadable. Edgar Alexander's presentation of Adenauer's program, unlike Hitler's presentation of his own, is a literate and civilized performance. All the more reason, then, why it deserves a wider audience than it seems likely to find, for it opens some fresh lines of political thought and contains some useful, if deeply buried, nuggets of political wisdom.

Alexander starts from the proposition that Adenauer's Germany is not a new and simple miracle but an old and complex amalgam. He describes Adenauer's rule as neither authoritarian nor patriarchal, but paternal. And Germany needed a fatherly hand in 1945 because the Nazis had made a clean sweep of all their political rivals, most of whom had already discredited themselves.

To Alexander's mind, the great problem of postwar Germany has been what he calls the generations' problem, and though he does not hold that even Adenauer has solved this problem, he argues that Adenauer's record, personality, and philosophy gave him unique equipment with which to tackle it. During the early 1920s Adenauer favored the closest cooperation with France; he criticized the Weimer Republic, especially for the so-called Enabling Act, under which Brüning was able to govern by decree and thereby pave the way for the constitutional seizure of power by Hitler. Adenauer spoke out against

Konrad Adenauer—"... a fatherly hand."

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Prussianism; he publicly denounced Cardinal Faulhaber as an apologist for monarchism. Many French patriots praised *le maire de Cologne*, who was already advocating European unity and who never had any truck with Hitler.

Adenauer has always stood for what Alexander calls rational Natural Law, which he is apparently unable to define in the German language. The "doctrine of the rational Natural Law received its specific theological motivation in the theonomous Natural Law of Christianity. In this, the *lex naturalis* appears as the natural expression of the *lex aeterna* of the Divine Creation; accordingly, the *jus naturale* appears as an expression of the *jus divinum*, the Divine Law, whose universally binding order is recognizable without any particular difficulty to the natural human reason, the *ratio*." The words Natural Law appear again and again in this study of Adenauer, and since this is the one definition Mr. Alexander vouchsafes, it seems worthy of quotation.

He also represents the Roman Catholic Chancellor as a liberal conservative, in the tradition of Edmund Burke, and the President, Theodor Heuss, as a conservative liberal, in the tradition of Thomas Jefferson. If these two elderly leaders have not solved, they have at any rate temporarily by-passed the generations' problem.

Toward the end of the book Alexander quotes page after page from Adenauer's statements during his visit to Moscow in 1955 and more pages from recent notes to Moscow by Foreign Minister Brentano. Alexander points out, clearly and forcefully, that Germany can never play Russia off against the West. Hitler's pact with Stalin and its consequences have forced all Western Europe to unite against the tyranny of the East. Germany and Western Europe now have no choice but to stand together. "The division of Germany," as Adenauer has put it, "is not due to any dispute among Germans but to the East-West conflict. The world is not divided because Germany is divided, but the division of Germany is due to the current division of the world." And in an epilogue, written especially for this book, Adenauer adds this more general observation: "We in Germany have had the bitter experience of the Nazi system; other nations have experienced different dictatorships, or are still subject to them today. We all know that the removal of the ethical element from the political life leads to the deification of the state, until human freedom and dignity sink into the materialistic morass."

She knows only hardship and hunger

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Fiction

Continued from page 22

huff-puffing Sir Harilal Mathur who think that prohibition and commandeering are indeed interference with civil liberty, and that if their Britishness is what causes them to think so, then perhaps their struggle in the race referred to *has* won them a prize which does, after all, have value—except to those who think otherwise. In this area "A Time to Be Happy" often reads like a parable, composed in great compassion, of which the author intends to leave copies on the tables of those of her misguided fellow-countrymen who still doubt that hand-loomed cotton is the answer to all India's problems.

The publishers have hinted that this is a political novel. It is political, certainly—the point of view is orthodox Congress throughout—but I am not sure that it is a novel. There is no plot, very little narrative, and, above all, no characters in whose fate the author involves us. The publishers also call it a family chronicle, and here they are right. Nayantara Sahgal takes us inside a large, amorphous, well-to-do family. A colossal war makes no sound in here and a single tragic shot, very little. Action, if that is not too explosive a word, moves at a uniform teatime pace, and no one shouts. Everything Indian is beautifully observed and lovingly recorded—the lesser characters, in particular, with a sharp and excellent economy. Everything British is caricatured, all the British being dense, pompous, or both. This is a serious technical fault because it removes all meaning from the basic conflict. Milton did not make Satan so attractive a character on whim, or because he approved of Sin.

"A Time to Be Happy" is a very poor novel. It is a series of cameos, made of various gauzily connected people, over many years, by a talented writer, from a very particular point of view—feminine, upper-class, artistic, Congress-political, Hindu, Indian. Regarded on those terms, it is an enjoyable book.

Lush, Hard Terrain

***"The Time of the Panther," by Wesley Ford Davis** (Harper. 282 pp. $3.95), is a first novel about the lush land of central Florida as seen through the eyes of a precocious young boy. It is reviewed by Pat Frank, a long-time Florida resident and author of "Hold Back the Night."*

By Pat Frank

THERE is a Florida that the tourist has never seen, and is never likely to see. Back in the days (1926-1927) of the first boom, Florida's white beaches were "discovered" by the land speculators, the pensioned, and the sun-and-fun-seekers, but most of the interior remained *terra incognito*. It was a lush and lovely land of virgin pine forest, cypress swamp, and thousands of lakes, some spring-fed, flung like clear, uncut jewels from Gainesville to the Everglades.

This is the country of which Marjorie Kinnan Rawlings wrote, and of which Florida-born Wesley Ford Davis now writes with equal feeling. Perhaps he is not so skilful as the late Mrs. Rawlings—although this may be disputed—but his delineation of humans and animals is more brutal. It is therefore absolutely truthful, for, with all its beauty, central Florida is hard land, ruled by Nature's unsentimental justice.

This land is seen through the eyes of a fourteen-year-old with the morals of Huck Finn and the manners of Tom Sawyer. He is one of the most precocious teen-agers in present-day literature. He learns to love Keats from his winsome teacher, and then his teacher falls in love with him. All the men in the county are after the "sister" of the local charlatan-evangelist. She looks like Gypsy Rose Lee in a somewhat transparent, pure white choir gown. All the older men are after her, but the instant she meets Tom in the woods, she is his.

Tom and his younger brother, Andrew, are orphans. They are being brought up by a pious and wise Aunt Sallie and a powerful Uncle Seab. They live, in distressing poverty, in a lumber camp. When the sawmill moves, they move. The sawmill travels up and down the state, destroying the virgin timber and wearing out the strong men. Some of the most fascinating scenes in "The Time of the Panther" describe how such a mill is set up, and how it operates.

But principally the novel is about the forest, and the birds and the animals who live there. Tom owns a tame wildcat. He feeds it pet quail.

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This is believable, more believable than the untamed people. As to the panther, we see him only once, but seeing him leaves a lasting imprint.

This is Mr. Davis's first novel, and as such is an impressive work.

STAR-CROSSED LOVERS: There are only two people of any consequence in Alfred Hayes's short novel, **"My Face for the World to See"** (Harper, $3), and both are miserable. One of them is a starlet, which can be anything at all, but which usually means she lives somewhere near Wilshire Boulevard and has come from somewhere else in order to be in pictures. The other is a writer.

The starlet Mr. Hayes writes about has indeed come from somewhere else, and she wants to be in pictures, and around the time she's twenty-five she tries to drown herself in the Pacific, taking a last swig from a martini on the way in. At this point character number two appears: the writer. He has been idly watching the girl: "I thought I'd seen her before somewhere: at least I'd seen the white legs, the long hair before; posed, sometimes, against the sail of a sloop at Balboa on a crowded weekend . . ." The writer, who is from the East, and who vaguely hates himself for making a tremendous salary writing movie scripts and for keeping a sexless marriage going, pulls the girl out of the brine, and after she is recovered takes her out to dinner and into the usual, half-hearted affair.

It is made clear, in affixing responsibilities, that *she* was the one to unbutton *his* shirt, thus precipitating the bilious train of events that follow, including the imminent arrival of the writer's wife, and a second suicide attempt by the starlet. Mr. Hayes is an uncommonly sensitive writer, and he probes quite deeply into the girl's wretched little psyche, finding there a twisted childhood, a group of obsessions tied up with the sex act, an experiment or two in perversion, even early rape and later beatings. She's pretty close to a tramp, in other words, but meanwhile Dr. Ritter, a psychoanalyst, is attempting to help her find her "true self," deferring his payment until she's financially stable. Drink, psychoanalysis, sex—nothing seems to help. As for the writer, he's able to offer her neither love, nor permanence, nor even very much friendship. In fact, he doesn't seem to be able to offer anybody much of anything.

One is therefore not particularly stimulated by these people, nor does one want to identify too much with their hopes and their dreams. Mr. Hayes, the author of such good books as "The Girl on the Via Flaminia" and "All Thy Conquests," has looked closely at a dreary affair and found it dreary. His skilful writing has made it seem very real. But his starlet and his writer are just about the way you'd expect them to be; after all, they're in Hollywood. —HOLLIS ALPERT.

MODEL IN FAIRYLAND: Some years ago Ben Hecht wrote a delightful movie in which the author of a hair-curling novel turned out to be a tiny moppet. Well, life imitates art, as Wilde pointed out, and now along comes **"Strange Evil"** (Dutton, $3.50). "Strange Evil" is strange indeed, in more ways than one. Its author, Jane Gaskell, was only fourteen when she wrote it, according to her publishers. (Now seventeen, she is well into her third novel.) Fourteen or no, Miss Gaskell has a rich imagination and a marvelous gift for telling a story. However, this particular story, filled though it is with some unusually compelling imagery, is too much of an animated Rorschach test to be more than a literary curiosity.

Judith, the heroine of "Strange Evil," is a London artist's model who somehow (never mind how) is transported to fairyland, which bears less resemblance to Alice's Wonderland than to Aubrey Beardsley's "Under

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HERBERT HOOVER in the Foreword

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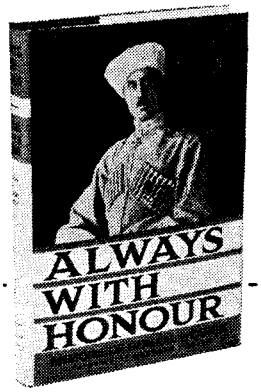

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the Hill." Here Judith falls in love with a purple-eyed fairy named Enaj, and becomes embroiled in a battle between two groups of sprites, the Internals, who live within an enchanted mountain, and the Externals, who live on its slopes. The Internals are what Aldous Huxley once described as conscientious hedonists, whereas the Externals are a more rugged, clean-living lot, even though their number includes several herds of satyrs.

What a student of Freud would make of the youthful author's scatological interest, of her anagrams, and of the fact that the symbol of evil is an oversized infant, it might be interesting to learn. At any rate, "Strange Evil" displays evidence of imagination and literary talent that might well be brought to fruition in the author's work now in progress.

—MARTIN LEVIN.

IRISHMAN AGAINST IRISHMAN: In Antrim's fertile farm lands the Catholic minority lived peacefully among their Protestant neighbors. And in that minority no one loved the countryside more intensely than twelve-year-old Brian Tracey, hero of Peter Lappin's **"The Land of Cain"** (Doubleday, $3.95). But the harsh pressure of economics forced Brian's family to move to Belfast. Here the boy became the boon companion of a Protestant lad, Clute Wilson. Their parents took to one another; and Clute's father helped Brian get a promising job in the shipyards.

In time, anti-Catholic violence broke out at the shipyards, forcing Brian to flee for his life. Still, though he felt the pinch of joblessness and was horrified at the spread of religious strife, he grieved over the vindictiveness of Irishman against Irishman. He disapproved of his brother Sean's membership in the IRA, even though Sean had joined from patriotic, not religious motives. But when the Specials—police auxiliaries allegedly recruited among bigots—murdered Sean in his own home, Brian's tolerance changed to hatred. To avenge Sean he took part in a bloody attack on the Specials. From then on he was a marked man and, until dramatically rescued by his father, a starving wanderer.

It is not the street battles, ambushes, and night raids, recreated from the author's stark memories, that constitute the theme of this powerful, hauntingly Irish novel. "The Land of Cain" is primarily a tragedy of spiritual disintegration. Revenge failed to bring the expected peace to Brian's soul. The tortured man cut himself off from the friendship of man and the love of God. He cast aside his faith, losing with it his childhood sweetheart.

Peter Lappin has a true sense of story, but he skimps on Brian's romance with Sheila and drops Clute Wilson too early in the tale. For all that, put Peter Lappin down as still another of Ireland's born *shanachies.*

—ANN F. WOLFE.

Peacock

By Harold Witt

SLOW feathered fowl, a peacock dragged his tail
of abstract discs and stars through actual dust,
prinked up parade, false with fabled quills,
a frilly ruse, he glistened as he tossed
blue breast and neck that tapered to his head
trembling a crest of the same dissembling hue,
a head so small, considering the rest,
you had to laugh, as when a tale is true
but decorated and proportionless
to the slight meat of the essential pun—
the peacock's too much tail went on and on,
senselessly drifting like a universe.

And then unfolded; the meaning of the farce
lifted, and disc by disc, slid open
to show the trailing tail's erect élan,
a gifted angle, different with stars,
as if stars quivered green and silver blue
on rattling quills to a scream of god
because dull peahens happened into view.
He didn't spread that spectacle from pride
but, ignorant bird, whose tail rose in our minds,
unclosed repose, symmetric, iridesced
as some fly south and others stay on ice,
a riddle of vitality exploding into space.

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Biography

Continued from page 24

pride which goeth before a fall, so charged with significance as the dramatic prelude to the revolution by which England broke with Rome and began its modern history, has attracted biographers in every generation since his death. The earliest biography, by his gentleman usher, George Cavendish, is the first book of its kind in English with any claim to be judged as a work of art. The latest of any merit until now, and by all odds the best, written by A. F. Pollard some twenty-eight years ago, is perhaps that distinguished scholar's most impressive work of scholarship. But in all the list scarcely one failed, when published, to attract and hold a wide circle of readers.

Wolsey's story is so good that it can hardly miss. Charles W. Ferguson has retold it brilliantly in "Naked to Mine Enemies." He has mastered all the latest scholarly monographs and, what is more important, soaked himself in the thought and language of Wolsey's own time. He has surrounded the main matter of his tale with a careful historical framework and couched his narrative in vivid, lively prose. In reflecting upon Wolsey's career he has hit on some original judgments and achieved some interesting historical insights. But sensibly he has given chief place to the story itself. It is, as always, absorbing.

Lofty Imperialist

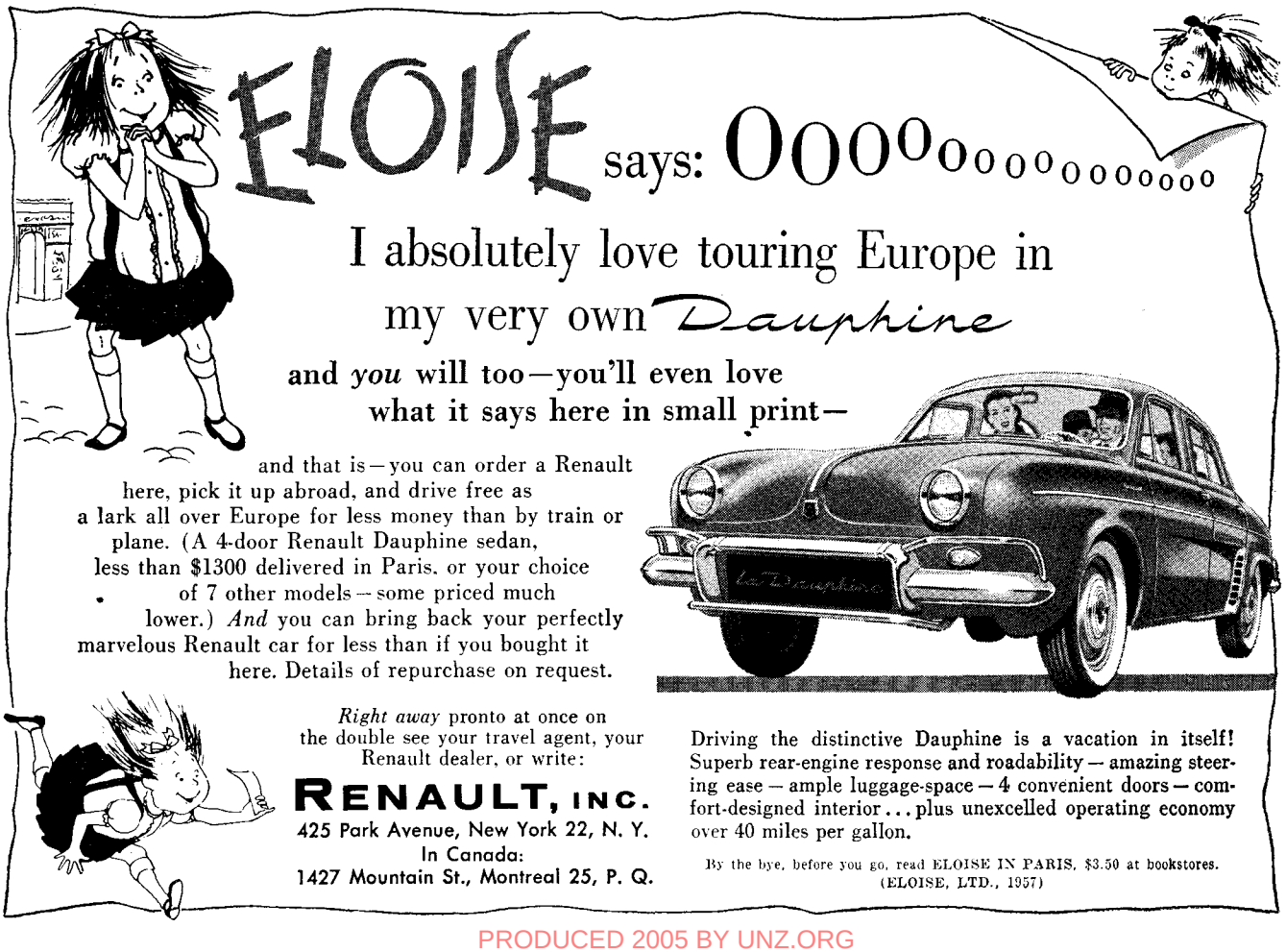
"David Livingstone: His Life and Letters," by George Seaver *(Harper. 650 pp. $6.95), offers a new biography of the man who helped to open up the continent of Africa for the British a century ago. Geoffrey Bruun, our reviewer, is the author of "Europe in Evolution" and other books.*

By Geoffrey Bruun

NOW, with the deepened public interest in the continent of Africa, the indomitable explorers who opened that continent to Western eyes a century ago are claiming reconsideration. Most of these were men of heroic mold who were perhaps seekers of fame but who were inspired in the main by loftier incentives. An expanding imperialism that utilized such instruments could not have been all bad and any reassessment of their exploits can be made in some sense an exercise in apologetics. This may help to explain why two new studies of Henry M. Stanley have appeared in the last year and why George Seaver has now completed what the book's jacket describes as "the definitive biography" of David Livingstone.

Dr. Seaver, who once served as an administrator in Central Africa and who has been Dean of Ossory and Rector of Kilkenny Cathedral, is the author of a dozen other scrupulous biographical studies. His previous subjects: Robert Falcon Scott and Edward Wilson of Antarctic fame, Sir Francis Younghusband, who penetrated Tibet, and Albert Schweitzer of Africa.

It might have been expected that a scholar, already familiar with the work of such heralds of civilization, would have viewed Livingstone's career in its larger context and related it to the expanding influence of European culture in modern times. Instead, however, Dr. Seaver has focussed his new biography almost exclusively on Livingstone himself, his education, character, motives,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thoughts, and actions, and so it is only in this sense that the 300,000 words, the detailed analyses, and the copious quotations from Livingstone's letters and journals that fill the volume may make it the definitive biography. The biography is based in part on documents not previously exploited. But the broader and more precise data on the state of Africa a century ago that has been painfully accumulated, the work of explorers who preceded Livingstone or labored during the same decades, and the degree to which Livingstone utilized information available in his time—these aspects of his subject Dr. Seaver has ignored or given only the slightest emphasis.

The effect of such omissions is to throw the picture out of balance. Livingstone appears a monolithic figure who, by his resolution, fearlessness, and indifference to hardship opened up a continent almost singlehanded. That the great missionary and explorer was by nature a lonely, dedicated man who trusted God and his own invincible surmises is, of course, true. But it is also true that he had the defects of his virtues. He was deficient as an organizer and administrator. He was a selfish husband and father who unnecessarily exposed his pregnant wife and young children to dire risks. He hated the slave traffic yet traveled with and depended on Arab slave traders to further his later explorations.

In the outcome this long analysis, which keeps its focus so consistently on the movements of the central figure in order to see him steadily and see him whole, ends by leaving his character unresolved. Few who follow Livingstone's career as recreated here will dispute the author's judgment that, from first to last, Livingstone "sincerely sought to know and do the will of God." But—and the crucial question is left unanswered on the penultimate page—"Had he really merged his will in God's will, or had he mistaken it for his own?"

MYSTERIOUS CROESUS: In the years after World War II American magazines began carrying articles about an Armenian named Gulbenkian, called the richest man in the world. The authors of these articles apologized for the few facts their efforts contained, declaring that Gulbenkian was not only the wealthiest but the most mysterious man alive. His money came from oil. He collected art, and on several occasions had outsmarted the incomparable Duveen. Beyond that, all was conjecture. Gulbenkian died in 1955 and now, from the typewriter of the English writer Ralph Hewins, comes a semi-official biography called **"Mr. Five Per Cent"** (Rinehart, $4). In complete but rather British fashion it traces the life of Calouste Gulbenkian from birth in one of the foremost Armenian families in Turkey, where for centuries his ancestors had served the whims of the Grand Turk and amassed a mighty fortune in doing so. Yet for a time Calouste appeared maladjusted to this splendid world, and not until he married the daughter of another Armenian dynasty did he reach his full stride. By then the Armenian massacres had driven him to England, and until World War II he made his headquarters in London and Paris. After that he moved to Portugal. Gulbenkian lived in a style unimaginable to most of us—and his surviving son, Nubar, still does, loaning his marvelous automobiles to Queen Elizabeth for state occasions. Besides art, the elder Gulbenkian also bought girls, showing patience and rare discrimination in both. But most of his life was devoted to top-echelon business, and herein may lie a weakness in this book. For those who enjoy unraveling the intricacies of enormous oil deals (Gulbenkian was a partner of Sir Henry Deterding, among many others) it will be fascinating. But to those who prefer warmer, more intimate details in a biography, this is only occasionally rewarding. Through it all Gulbenkian remains an immensely unlikable man. It is to the author's credit that he does not try to make him appear otherwise.

—ALLEN CHURCHILL.

LIFE'S COMPANION: "Southern Belle" (Crown, $5), by Mary Craig Sinclair are the memoirs of a Mississippi gentlewoman who married the famous crusader Upton Sinclair, and patterned her life to become his stalwart helpmeet. Her account of her girlhood on a lush plantation is a vivid re-creation of the genteel tradition of the Old South. Mary Craig met the slim blond "muckracker," who was to become her husband, at a lecture, and abandoned her leisurely past.

She became hostess to victims of social injustice, read books about the organization of society, joined in picketing the Rockefellers after the bloodshed in their Colorado mines. After her marriage, the Sinclairs traveled to Europe, meeting the famous men who had been stirred by her husband's books. The record of their years together is crammed with faces of this century's greatest men—Henry Ford, Chaplin, Dreiser, Bertrand Russell.

Mrs. Sinclair's tale is a prodigious account of a rich and varied life.

—ERNESTINE EVANS.

LITERARY I.Q. ANSWERS

Column Two should read: 11, 3, 7, 6, 9, 4, 10, 2, 5, 8, 12, 1.

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". . . not a Fact . . ."

Continued from page 18

sight of the soil in which their meaning grows. We have naïvely thought that the secret to sudden Soviet power in science is science itself. Nothing could be further from the truth. Yet, like mad, we rush to mimic our mistaken notion of their methods, thereby perverting the opportunity to understand the secret of their power or of perfecting our own.

What we forget at our peril is that the secret of scientific power lies not with the facts, but with the fertility of their setting in the principles and perspectives that give them meaning, and the motivation of the men who see and set them in order. Both have to do not only with man's posture but with basic human realities discovered in philosophy and faith as he formulates the meaning and motives for his human existence. Here lies the Soviet vitality: the sharp clarity with which they embrace their sustaining philosophy, and the dedication of faith that supports their value system and scientific success.

Much can be learned from this without mimicry or exaltation of the photographic mentality of a quiz-show genius. It should send us scurrying to a re-examination of the philosophy and faith that sustain our own scientific endeavor and to a more earnest moral appraisal of our motivation and estimate of the human significance of the ends of science. It should require that we enlarge the range of facts before which we sit or spring to include the facts of human nature as well as the facts of physical nature. It should reveal our need for a new kind of man, with a clearer philosophy and a deeper dedication than mastery and power can give. But will the present projection of a scientific crash program produce him?

The best of our scientists know it will not. They know their mathematical discipline is rooted in response to the mystery of rational order and the power of the finite symbol transcending space and time. They know their fact-finding is nurtured by philosophy (*philo-sophia*, love of wisdom) and fulfilled in faith. They know their mastery of nature is not a conquering but a surrender, not a single human power but a humble cosmic-human partnership. They know the mood and methods of their seeking, set in freedom, are fed by vision, disciplined in ordered thought, and universalized in knowledge that sets men free. This is the growing edge of their thought, the parentheses around the facts that give them meaning.

Is it not time to awaken to the need and conditions of this richer learning that turns knowledge into virtue, information into insight, and facts into coherent meaning and moral motivation? Is it not time to complement our present preoccupation with the facts of nature with a study of the facts of human nature and the values of significant human life in the community of man in a shrinking and hostile world, mobilizing all available tools to teach us?

Is it not time to rediscover that man is not primarily a "fact" or his chief posture for learning "sitting," but that he is primarily an *act*, creative, illusive, responsible, and free? That to understand him, his acts, or scientific successes, one must come to terms with his interior, the meaning that sustains his life, and the motivation that informs his work. To see this is to see the wonderfully complex human equation as a clue not only to Soviet science, its success and peril, but to the fading frontier of our present education. It should be more! It should provide clues to the learning we desperately need. It should shock us from our sitting—the elder Huxley notwithstanding. —GLENN OLDS.

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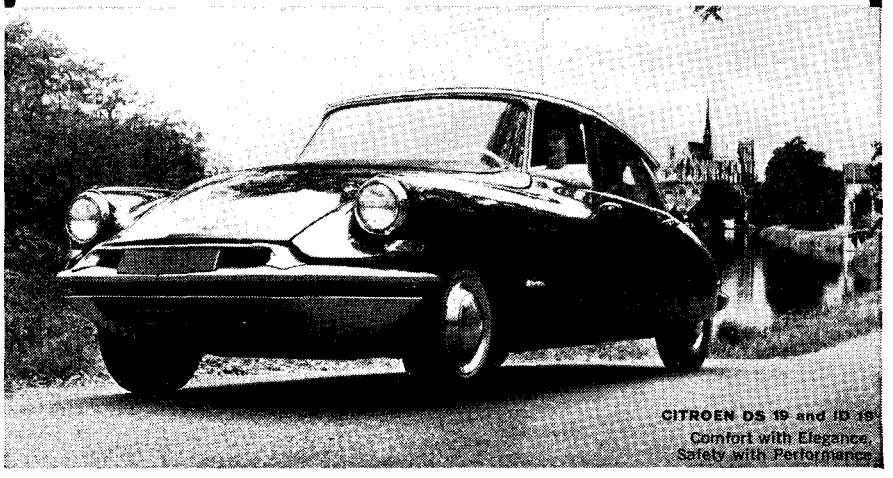

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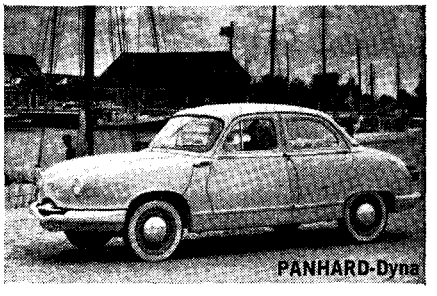

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Books for Young People

—From "Pippi Goes on Board."

FEBRUARY, with Lincoln's and Washington's birthdays, is the month of heroes in our children's rooms. Starting with our national leaders, we can introduce children through story hours and exhibitions to the great people of the world and to the epic heroes of myth and folk tales. Biography, history, ballads, and stories of courage and leadership give children of all nations pride in their own heritage and a respect for the culture of others.

Reviewers for this issue: Augusta Baker, Storytelling Specialist, The New York Public Library; Julia Jussim Brody, Bronx Borough Children's Specialist, The New York Public Library; Mary Peacock Douglas, Supervisor, School Libraries, Raleigh, N.C., Board of Education; Alice Lohrer, Assistant Professor, Library School, University of Illinois, and Eulalie Steinmetz Ross, Director of Work with Children, Public Library of Cincinnati and Hamilton County.

—Frances Lander Spain,
Coordinator, Children's Services, The New York Public Library.

ABNER'S CABIN. *By Alf Evers. Pictures by Leonard Weisgard. Watts.* $2.95. This is the chronicle of a log cabin, the oldest house in all Abnersville. Through many generations the log cabin was added to, covered with boards, modernized, and changed until one day its new owner wanted to tear it down. How civic pride was stirred until the cabin was restored and became a museum brings back a bit of American history. The full-page special illustrations of Leonard Weisgard are of a Grant Wood type. The subject matter as well as the illustrations are suited to the third- or fourth-grade level, though the book will also have adult appeal. —Alice Lohrer.

A HORSE IN THE HOUSE. *By Maryalicia Crowell. Illustrated by Leonard Kessler. Wm. R. Scott.* $2.50. This nonsensical picture-tale for the young fry is charmingly illustrated in browns and yellows. Jenny, who lived in a city apartment, wanted a pet in the worst way. The neighbors below and on the ground floor objected to cats and to dogs, so—! Well, you must read and see for yourself how Jenny ingeniously satisfied herself and her neighbors, so far as pets go. Both author and illustrator have lived in the city and know the pet probem, so the absurd incident really makes sense. Mary Peacock Douglas.

PIPPI GOES ON BOARD. *By Astrid Lindgren. Translated by Florence Lamborn. Illustrated by Louis S. Glanzman. Viking.* $2. When the exuberant Pippi Longstocking pranced into the realm of American children's books in 1950, her story was hailed as an "original" by the critics and "a good book" by the children. Both accolades are applicable to this second book about the Swedish hoyden.

Pippi is, by age, a little girl; but, by spirit, she is a representative of all childhood doing, with uninhibited gusto, all the exciting things forbidden to children by manners, mores, and mothers.

Pippi lives by herself with a horse and a monkey for companions; she does precisely as she pleases; her dress is individual and outlandish; and she shares her adventures with a boy and girl who live next door. Pippi has a curious tenderness for these children, often masked by a tart tongue and an inordinate vanity that reminds one a little of Mary Poppins. It is this tenderness that causes her to turn back to them just as she is about to sail away with her long-lost father to become the Princess of a cannibal isle.

Louis S. Glanzman's pictures are in the spirit of the rollicking and gay humor of the story.

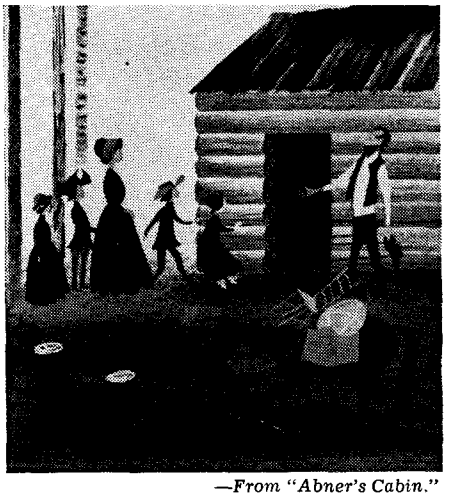
—Eulalie Steinmetz Ross.

NILS, GLOBETROTTER. *By Hedvig Collin. Illustrated by the author. Viking.* $2.50. Strange and exciting adventures await nine-year-old Nils Hansen from Denmark, who travels alone from Chicago to Sante Fe to stay with his father's friends. On Rancho Arroya, with the Garcia boys, he learns about the Indians and especially their customs at the Christmas fiesta, as well as life in semi-desert country. The differences make him feel very far from his island home in Denmark but the friendliness of the people eases the loneliness of separation from his family. "Nils, Globetrotter" will appeal to the eight-to-ten-year-old and serve as another regional story of the Southwest. It continues the story of the little boy introduced in Miss Collin's "Nils, Island Boy." —A. L.

MYSTERY OF THE HIDDEN CAT. *By Brent Locke. Illustrated by Jacqueline Tomes. Coward-McCann.* $3. The title alone will tingle the imagination of the nine-to-twelve-year-old mystery fan. This is a plausible story with good characterization of three ten-year-old girls who try to solve the mystery of a "little treasure, a small fortune" said to be secreted in the home of one of the girls. Secret passages lead to suspense, adventure, and a bit of humor as the tale unravels in a swift-moving story. Libraries will find this a better than average mystery tale. —A. L.

BEDKNOB AND BROOMSTICK. *By Mary Norton. Illustrated by Erik Blegvad. Harcourt.* $3. The humorous adventures of the Wilson children—Charles, Cary, and Paul—when they became involved in the witchery of Miss Price, were told by Mary Norton in "The Magic Bedknob" and in "Bonfires and Broomsticks." These two fantasies have been reissued in one volume and will delight children in the middle grades. Miss Price, a piano teacher studying to be a witch, buys the children's cooperation in keeping her secret by giving them a magic bedknob, which leads to many fantastic adventures. —M. P. D.

BOWLEG BILL, SEAGOING COWPUNCHER. *By Harold W. Felton. Illustrated by William Moyers. Prentice-Hall.* $2.95. Bowleg Bill did not want to be a sailor. He wanted to be a cowpuncher who would pump lead, throw a rope, and ride broncos. But fate kept him on the high seas, and so he drove a herd of cattle across the blue waters of the Pacific. However, he never re-



—From "Abner's Cabin."

". . . chronicle of a log cabin."

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linquished his cowpunching characteristics, so he became the first sea-going cowpuncher. The incidents in this book are hilarious, and Mr. Felton has given them the same rollicking treatment that he has offered his other tall-tale heroes. The source for these stories is "Bowleg Bill, the Sea-Going Cowboy," by Jeremiah Digges, who heard these stories from sailors, fishermen, and other ship workers. Mr. Felton has adapted the incidents in this original book, but he has made no major changes. Boys will gladly add this hero to their other tall-tale heroes. —AUGUSTA BAKER.

AMERICA'S ABRAHAM LINCOLN. *By May McNeer. Illustrated by Lynd Ward. Houghton Mifflin.* $3.50. This new title in the distinguished America's Series is a worthy addition, although the writing seems less objective than that in most of the other volumes. May McNeer's narrative, emphasizing Lincoln's growth in spiritual strength, wisdom, and understanding, is worthily enhanced by the superb illustrations in color and in black and white done by Lynd Ward. The text is written simply but with dramatic impact. The book is available in reinforced binding at a slightly higher price. —M. P. D.

REPTILES ROUND THE WORLD. *By Clifford H. Pope. Illustrated by Helen Damrosch Tee-Van. Knopf.* $3. A recognized authority has prepared this highly useful and informative, simplified natural history of snakes, lizards, turtles, and crocodilians. It will be of particular interest to upper grade and junior high school boys and girls. The book describes reptiles and their distribution all over the world —their habits, growth, interests, and usefulness. It is especially enhanced by the excellent interpretive illustrations. "True and false picture tests" help fix information for the reader. Common and technical names are listed, and there is a full index. Even one with an avowed disinterest in reptiles will be fascinated by this book. —M. P. D.

BLACK GOLD. *By Marguerite Henry. Illustrated by Wesley Dennis. Rand McNally.* $2.95. Again Marguerite Henry and Wesley Dennis have brought vividly to life a famous Kentucky Derby winner and the people who owned, trained, and rode him. The story of Black Gold goes back to his mother, U-See-It, the Osage Indian racer, and his father, Black Toney, of the Bradley farm, and continues with his training and the ultimate glory of his performance at the Golden Jubilee of the Kentucky Derby in 1924.

Paralleling Black Gold's story is the tale of J. D. Mooney, the New Orleans boy who became his jockey, and the remarkable understanding that developed between them; of Hanley Webb, his trainer, and of Rosa Hoots, the Osage Indian who owned him. Both text and pictures create the personalities of the horse and the men around him, the mounting excitement of racing, and the final tragedy when Black Gold finished the race on "three legs and a heart." —F. L. S.

RING OF FATE. *By Jean Bothwell. Harcourt.* $3. In "Ring of Fate," Jean Bothwell gives to the teen-aged girl a well-told novel of modern India. Zeenat, a seventeen-year-old Muslim girl, represents the rising young woman of India, seeking knowledge and freedom from the restraints of past cultural mores, and yet dreaming the dreams of love and marriage. The conflicts of the older culture and modern needs and demands are highlighted by the various characters of the story—the grandfather, the aunt, and the unknown admirer. The plot of the story is rather obvious but the characters and setting ring true and bring to American readers a glimpse of a world different yet similar to ours. —A. L.

IT'S SNOWING. *By Edith Thacher Hurd. Illustrated by Clement Hurd. Sterling.* $2.50. Children in primary grades will welcome this fine introduction to the meteorological facts of a snow storm, so well integrated into a story of how people and animals prepare for this exciting weather phenomenon. Mr. and Mrs. Hurd have again prepared a book which will no doubt be a favorite for many years. What happens on the farm, how the roads must be kept open, how nature helps animals to protect themselves, and how the city meets the snow are told and illustrated in a satisfying way. Strongly bound. —M. P. D.

THE FIRST BOOK OF ARCHEOLOGY. *By Nora Benjamin Kubie. Illustrated by the author. Watts.* $1.95. Here is a simple, attractive introduction to the absorbing story of archeology that touches upon some major discoveries made through the years, the methods used by earlier men in the field, and some scientific innovations being practised today. The author, who has written several stories for children based on just such reconstruction of the past, is familiar with her material.

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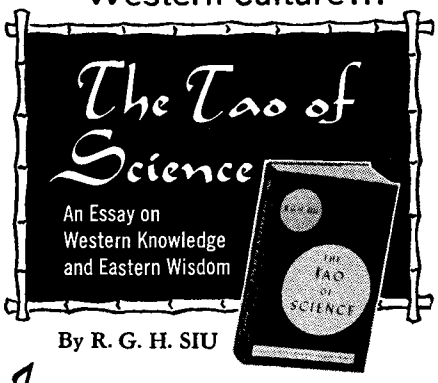

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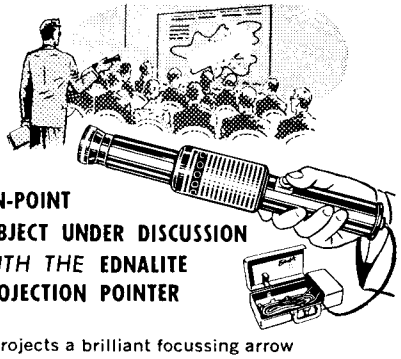

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See Travel, under Classified Ads, Page 50

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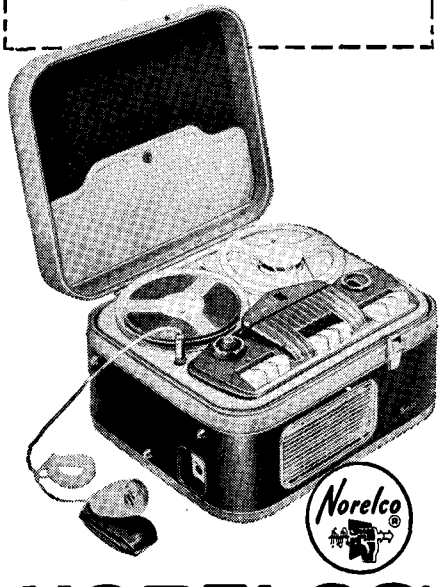

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New Worlds

Continued from page 13

formists, we question the loyalty or the sanity of the heretic. And Bill of Rights or not, we effectively deny to all of them our most effective medium of communication, television.

There are, I judge, two factors inherent in the operation of television in our society which work effectively to negate freedom of communication for this medium. First, we have governmental regulation by a bureaucratic agency, the Federal Communications Commission. The FCC, or some other agency, must clearly allocate channels because failure to do so would result in chaos; but by so doing it clearly controls and is in a position to determine who may and may not operate our most effective means of communication. One can scarcely imagine the nation's press accepting similar regulation. Second, there is the problem of money. It is a staggering financial undertaking to construct and operate a television channel in the year 1957.

It is betraying no security secrets to observe that we have, as a nation, a rather bad conscience about this violation in spirit of our Bill of Rights. As a matter of fact, we all acquiesce in two half-hearted compromises designed to assuage our guilt, the notion of "equal time" for political opponents and the vague requirement for "public interest" programming by commercial stations. But it is the third compromise, the allocation of the educational channels, which are owned and operated by non-profit interests in the community, which holds the real opportunity for the reestablishment of freedom of communication. It is the educational channel which can rise to challenge a demagogue like Faubus while the commercial telecaster are unable or unwilling to free themselves of their commercial inhibitions. It is the educational channel, unthreatened by sponsorial pressure and audience rating, which can provide the platform for the dissident, the non-conformist, the heretic. Finally it is the educational channel which can once again raise the level of public conversation and public debate from the banalities of commercial television by arousing and molding public opinion on the most urgent public issues of our time.

It has been commercial television's unhappy fate to bring one Amendment of our Constitution into ill repute; it may be educational television's more noble lot to reassert the importance of another Amendment. For then, and only then, will educational television come of age.

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Exposition Press / 386 4th Ave., N.Y. 16

"Shall I tell you why I want to go to the Moon? I really don't know. I am just curious."
Dr. Edward Teller

Last month I ran an ad in type so small you needed bifocals or the clear 20-20 vision of teachers to read it about a remarkable recording, Dr. Edward Teller, famous theoretical physicist, had made on THE SIZE AND NATURE OF THE UNIVERSE and THE THEORY OF RELATIVITY in which he discussed with wit and wisdom man's explorations in space and time which may lead us soon to the infinite plenty of the planets and the stars! . . . . Whew! I said we'd send a booklet on "The Atomic Revolution" with it and if after hearing the record you didn't think it was worth $5.95 we'd refund your money.

The psychology of advertising interests me because my father used to have a store in a small mining town where we sold boots to miners and double-back, triple-stitched shirts to railroaders and I tried to give our small weekly ads a polish—there was a Madison Avenue in the town but no advertising experts that knew how to touch the public heart—so that customers would come to our store instead of to Coogan's or McCann's or Richmond's next door . . . Then I went to college and took a course in the "Psychology of Advertising" and the prof said my notions were hopelessly unpsychological and I flunked the course . . . Then when I went into the Army I took a course in "Security Psychology" and flunked that because the True-or-False questions in the final exam seemed so speciously phrased that I found loopholes where none were intended.

The thing is that my lack of advertising acumen and unawareness of security measures didn't prevent many shirts from being sold in one instance and my helping discover the whereabouts of an until-then unlocated Panzer Division!

So with last month's ad. It was the wrong way to advertise—if one is to believe the thesis of firms which budget millions of dollars in every media and say the only thing is to "Pound! Pound! Pound!"—and yet many many readers wrote in for Dr. Teller's record. One of the editors of THE CHRISTIAN SCIENCE MONITOR said it was "the most interesting listening minutes I have ever spent!" The teacher of physics in a large high school wrote: "To see students become rather deeply concerned about the philosophic aspects of science in a high school classroom is quite rewarding to a teacher. I attribute this primarily to the fine motivation that was provided by the recording."

I think that if such a large number of people wrote in for the record there must be many more who missed that ad who would be interested in hearing the Teller recording now.

May we send you the record and the SPOKEN ARTS catalog describing our DISTINGUISHED TEACHERS and PLAYWRIGHTS SERIES and the others? (Incidentally the refund still holds although no returns to date) **Arthur Luce Klein**

— — — MAIL THIS COUPON — — —
SPOKEN ARTS SALES CORPORATION
95 Valley Road, New Rochelle, N.Y.

Please send me: Dr. Edward Teller's recording of
☐ "The Size and Nature of the Universe"
☐ "The Theory of Relativity"
☐ Complete catalog of other SPOKEN ARTS releases.
I enclose $5.95 (check or M.O.) in full payment.
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City_____ Zone_____ State_____

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CLASSIFIED ADVERTISEMENTS are accepted for things wanted or unwanted; personal services; literary or publishing offers, unclassified elsewhere; miscellaneous items appealing to a special intelligent clientele; jobs wanted; houses or camps for rent; tutoring; ideas for sale; opinions (limited to 50 lines). All advertisements must be consonant with the character of Saturday Review. Rates per insertion: 45¢ per word; 10-word minimum. Count 2 extra words for Box and Numbers. Rates for several insertions—52 times 37¢ per word; 26 times 39¢ per word; 13 times 41¢ per word; 6 times 43¢ per word. Full payment must be received seventeen days before publication. We forward all mail received in answer to box numbers and submit postage bills periodically. Mail to be called for at this office will be held 30 days only. Address Personals Department, Saturday Review, 25 West 45 Street, New York 36, N. Y.

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ELSIE AUGENBLICK—Manuscript Typing; Books, Plays, 342 Madison, MUrray Hill 7-0492.

OUR book and booklet production-distribution program features author-ownership, 70% royalties. FREE FOLDER. William Frederick Press, 313 West 35 St., NYC 1.

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NATIONALLY RECOGNIZED writers' organization accepting new members. Write for information. NATIONAL WRITERS CLUB, 1817 Gilpin, Denver 18, Colorado.

"SCRIPTS TYPED WITH FLAIR" on electromatics. COSMOPOLITAN SECRETARIAT, 60 East 42, NYC. OXford 7-2275.

FOREIGN PERIODICALS

ITALIAN PERIODICALS. Italian Publishers, Times Tower, New York 36.

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HARPSICHORDS, CLAVICHORDS, VIRGINALS for the discerning musician; from $380. Write for free Catalogue HVC, John Paul Company, 39 Grove Road, Eastbourne, England.

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BUY BETTER BOOKS AT AUCTION by mail. Satisfaction guaranteed. Sample catalogue on request. California Book Auction, 1228 Sutter, San Francisco 9, California.

NEW AND SECOND HAND BOOKS, in or out of print. If it's a book, we may have it. MENDOZA's, 15 Ann St., NYC 38. Oldest old book shop in NYC.

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Friendly little Art School in quaint TAXCO. Individual instruction. Inexpensive living and tuition. Bi-lingual teachers. TAXCO School of Art, Taxco, Guerrero, Mexico.

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THE UNIVERSITY OF CHICAGO invites you to a life-long investment in intellectual self-improvement—at home. Join a unique program designed for the mature adult . . . refresh, restore, enlarge your frame of reference at the college or graduate level. NO DEGREE REQUIREMENTS . . . choose only the courses you want. Enjoy an absorbing conversation-by-mail with a University instructor in any of 150 courses . . . Philosophy, Astronomy, Education, Psychology, Mathematics, Creative Writing, Semantics, Human Relations, World Affairs, Art, Pharmacology and other fields which will add to your intellectual skills and fund of knowledge . . . improve your professional competence. Open to all—whether you're self-educated or hold a degree. Earn academic credit . . . begin at any time . . . study at your own pace in the comfort of your own home. For full information, write for the Home-Study ANNOUNCEMENTS, Box SRC-28, The Home-Study Department, The University of Chicago, Chicago 37, Illinois. No obligation of course.

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TOP CASH PAID for letters and documents of famous people. Ask for free brochure, "How to Sell Your Autographs." Charles R. Hamilton Autographs, Inc., 515 Madison Ave., NYC 22. ELdorado 5-3464.

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LEARN ABREVIATRIX Shorthand in 4 days. $2.98. Guaranteed. RAMCO, P. O. Box 25, Alhambra, California.

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STAMP COLLECTORS! Maps, Costumes, Flowers, Sports, Animals! Sixteen mint multi-colored beauties, only 25¢. Box D-662.

(Continued on page 50)

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PERSONALS

(Continued from page 49)

WRITER'S DIGEST will award $3,500 in prizes to writers for the best 200 short stories. For rules and prize list write Dept. S, WRITER'S DIGEST, 22 East 12 St., Cincinnati 10, Ohio.

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PERSONALS

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AMERICAN LADY takes paying guests in her beautiful villa in Florence, Italy. Box D-676.

RECORDERS, LUTES, VIOLS, REBECS—send for catalogue. W. J. Anderson, 545 West 111 St., New York 25.

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ESCORTED EUROPEAN TOUR—Air; Motorcoach. 45 Days, 7 Countries. $1,224. All expenses. Sponsored, French University. World's Fair, Shrines, Theaters, Cabarets. Schroff, 375 West End Ave., NYC.

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KINGSLEY DOUBLE-CROSTIC NO. 1247

Reg. U.S. Patent Office

By Doris Nash Wortman

DEFINITIONS	WORDS
A. Right, when he's a bishop.	179 24 32 44 104 7 165 131
B. What Zenobia admitted she was charged with.	156 6 91 38 188 80 132 183
C. Seeming fresh and young.	35 20 67 112 160 57 89 95
D. Barked.	140 146 171 181 66 149 10 29
E. Dialects spoken in Switzerland, esp. west of the Engadine.	162 88 118 63 144 12 43 102
F. Coming to nothing in spite of planned beginnings.	164 73 22 34 86 185 177 141
G. Mien.	15 55 70 31 143 78 58 135
H. Tyro.	9 178 40 49 126 147 114 68
I. Said of the reason when it has become "disturbed."	59 81 37 190 106 155 69 117
J. Violent, reckless behavior.	75 92 8 45 90 82 123
K. Large Japanese silkworms.	138 180 137 13 99 119 77 174
L. Make a musical interval smaller by a half step.	127 110 72 182 64 150 52 48
M. One of the meteors also called Bielids.	107 152 54 4 115 169 105 83 71

DEFINITIONS	WORDS
N. Members of a shift working after dark (2 wds.).	23 53 60 51 94 139 163 151
O. Characteristic location of the business center of a city.	111 107 159 184 16 2 47 120
P. The age when, Dr. Johnson said, he had known almost as much as when he was 54.	18 168 192 113 62 74 161 175
Q. German professional soldier, served in Danish, Saxon, Austrian, Russian armies, ending up as a marshal of France (1700-55; preceded by "von").	25 84 101 5 79 1 172 116
R. Unseen portions of an organ of sight (2 wds., not in Webster as phrase).	56 39 85 128 173 122 145 96
S. Having an acute sense of smell.	98 42 87 11 61 3 191 33
T. Another word for Word H.	133 136 30 124 189 65 167 148
U. Professional man who made copy out of his own mother —with the world's approval.	76 17 153 108 46 21 100 129
V. Lewd.	28 154 121 176 19 138 157 93
W. Affected with a nervous disease.	186 103 125 142 26 134 14 50
X. Power of vision.	170 166 41 97 130 187 27 36

DIRECTIONS

To solve this puzzle you must guess twenty-odd WORDS, the definitions of which are given in the column headed DEFINITIONS. Alongside each definition, there is a row of dashes—one for each letter in the required word. When you have guessed a word, write it on the dashes, and also write each letter in the correspondingly numbered square of the puzzle diagram. . . When the squares are all filled in, you will find that you have completed a quotation from some published work. If read up and down, the letters in the diagram have no meaning. . . Black squares indicate ends of words; if there is no black square at the right side of the diagram, the word carries over to the next line . . . When all the WORDS are filled in, their initial letters spell the name of the author and the title of the piece from which the quotation has been taken. Of great help to the solver are this acrostic feature and the relative shapes of words in the diagram as they develop. Authority for spellings and definitions is Webster's New International Dictionary, Second Edition.

	1 Q	2 O		3 S		4 M	5 Q	6 B	7 A	8 J	9 H	10 D	11 S		12 E	13 K
14 W	15 G		16 O	17 U	18 P		19 V	20 C	21 U	22 F	23 N	24 A	25 Q		26 W	27 X
	28 V		29 D	30 T		31 G	32 A	33 S	34 F	35 C	36 X	37 I	38 B	39 R	40 H	
41 X	42 S	43 E	44 A	45 J	46 U		47 O	48 L	49 H	50 W	51 N		52 L	53 N	54 M	55 G
	56 R		57 C	58 G	59 I	60 N	61 S	62 P		63 E	64 L		65 T	66 D	67 C	
68 H	69 I	70 G	71 M	72 L	73 F	74 P	75 J		76 U	77 K	78 G	79 Q	80 B	81 I	82 J	
83 M	84 Q	85 R	86 F		87 S	88 E	89 C		90 J		91 B	92 J	93 V	94 N	95 C	96 R
	97 X	98 S	99 K	100 U	101 Q	102 E	103 W	104 A	105 M		106 I	107 O		108 U	109 M	110 L
111 O		112 C	113 P	114 H		115 M	116 Q	117 I		118 E	119 K	120 O		121 V	122 R	123 J
124 T		125 W	126 H	127 L	128 R	129 U		130 X		131 A	132 B	133 T	134 W		135 G	136 T
137 K	138 V	139 N	140 D	141 F	142 W		143 G	144 E	145 R	146 D	147 H	148 T		149 D	150 L	151 N
152 M	153 U	154 V	155 I		156 B	157 V	158 K	159 O	160 C	161 P	162 E	163 N		164 F	165 A	166 X
	167 T	168 P	169 M	170 X		171 D	172 Q	173 R	174 K		175 P	176 V	177 F	178 H	179 A	
180 K		181 D	182 L	183 B	184 O	185 F	186 W	187 X		188 B	189 T	190 I	191 S	192 P		

Solution of last week's Double-Crostic will be found on page 8 of this issue.

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